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THE ANTIQVITIES OF ATHENS

MEASVRED · AND · DELINEATED
BY · JAMES · STVART · F.R.S. AND · F.S.A.
AND · NICHOLAS · REVETT.
PAINTERS · AND · ARCHITECTS.

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NICHOLAS REVETT, ESQR

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PREFACE.

HAVING been requeſted by Mrs. Stuart, on the death of Mr. Newton, to ſuperintend the publication of the preſent work, it will not, perhaps, be improper to give a ſhort account of the manner in which this volume has been put into its preſent form, it being unfortunately deprived of the advantage of making its appearance under the direction of its original author.

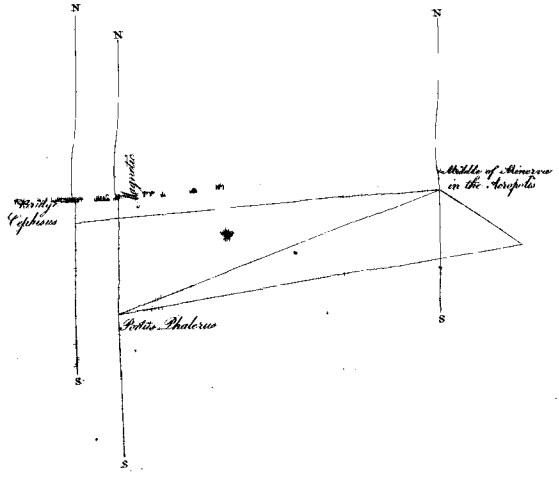
When the materials were firſt delivered to me, ſeveral chapters were fairly tranſcribed; to moſt of them, however, additions have been made, and other chapters have been ſince entirely collected from looſe papers. Of the former deſcription are chapters, the firſt, third, fourth, fifth, and ninth; and of the latter, are the ſecond, ſixth, ſeventh, eighth, tenth, eleventh, and twelfth, together with the addition of ſeveral plates, and all the maps.

As from this deſcription the reader may apprehend that he has before him rather a production of mine than an original work of Mr. Stuart's, it is proper to mention, that the firſt ſtep taken, and indeed the only one that could render Mr. Stuart's materials (conſiſting of numerous memorandum books and looſe papers) intelligible, was, to form a general index to the whole; and, with this aſſiſtance, no difficulty was found in completely collecting Mr. Stuart's opinions on each ſubject. I hope, therefore, it will appear, that I have ſpared no pains to do juſtice to the ſubſcribers, and ſupporters, of this invaluable work; as well as to the ability of its ingenious and accurate author.

The few obſervations of my own, which I have ventured to add, are, page 5, notes (*a*) and (*b*); page 6, note (*a*); page 14 notes, (*a*) (*b*) (*c*) (*d*); page 15, deſcription of plate 1ſt and note (*b*); page 16, deſcription of plate 2d, and note (*a*); page 22, notes (*e*) and (*f*); page 28, note (*a*); page 36, note (*a*); page 41, note (*a*) (*b*); page 42,

notes (*a*) (*b*); page 43, deſcription of the head and tail piece; page 47, note (*a*); page 48, deſcription of plate 2d and note (*a*); page 57, notes (*a*) (*b*); page 58, note (*c*); page 64, note (*a*). The view of the Stadium, plate 3d of the 7th chapter is the only original drawing of mine. The other plates that have my name to them, are ſuch as I have drawn out from Mr. Stuart's and Mr. Revett's deſigns in the various ſketch-books.

The map of Greece, in general, will be found much more accurate than any yet publiſhed of that country; as it has Mr. Stuart's ſurveys in Attica, and other parts which he viſited. The Morea is alſo laid down from a manuſcript map never before publiſhed. The map of Attica, though imperfect, is yet by much the moſt accurate ſurvey that has been made of this province; however, having nothing laid down but from authority, it appears unfiniſhed; as it was not thought proper to complete it farther than the authorities warranted. The chart of the ports of Athens is entirely from Mr. Stuart's ſurvey; but, as he had left no ſcale upon the drawing, one has been obtained in the following manner, by Mr. Arrowſmith.



From

From the bridge at Cephiſus the bearing is 85.30 EN to the center of the temple of Minerva in the Acropolis, and from Portus Phalerus the bearing is 69.45 EN to the center of the temple of Minerva in the Acropolis. The bearing likewiſe from Portus Phalerus to Hymettus is 81.00 EN.; and laſtly, the bearing of the temple of Minerva to Hymettus is 56.30 ES; which gives, by interſection, the ſummit of Hymettus; the diſtance between the temple of Minerva and Hymettus being 31,000 feet, that is, within 680 feet of 6 Britiſh ſtatute-miles. Whence the diſtance, between Portus Phalerus and the bridge at Cephiſus, was the inferred ſtation, laid down by Mr. Stuart without a ſcale. The bearings were protracted upon a ſcale as large again as that on the map. Mr. Revett ſays, that the ruins of the Middle or Maritime wall, (alſo called the third wall, as uniting with the two long walls) might be clearly traced: it was ten feet thick, and flanked with ſquare towers, and joined to the long walls at the Ports Piræus and Phalerus (*a*). The map of Delos is done from a ſketch of Mr. Stuart's, wherein the antiquities were drawn evidently with great accuracy; but the coaſt was, to all appearance, nothing more than a ſketch of the forms by the eye.

In the firſt chapter ſome of the baſſo relievos are ſo much ruined as to be inſerted only to ſhew the ſubjects they repreſented. It does not appear certain that Mr. Stuart intended to have introduced the ſecond chapter; he might perhaps have ſuppoſed what he had ſaid on this temple in the chapter on the Parthenon to have been ſufficient; for, though part of this chapter was fairly copied out under its preſent title, yet it was extremely ſhort, and no reference made to any plates. I, however, have determined to omit nothing, eſpecially on the ſubject of a temple ſo large and magnificent; and have therefore collected the whole of the materials together. The plate of it given in the chapter on the Parthenon being erroneous, it has been engraved over again from drawings made out from the original ſketches, which appeared neceſſary to correct the opinion before given on the length of this temple.

The firſt plate of this chapter is engraved from an original drawing in the poſſeſſion of the Delettanti ſociety, and moſt obligingly lent by them for that purpoſe.

I have, perhaps, ſaid more on the ſubject of this temple than may appear neceſſary, on account of the diſcuſſions to which it leads, on the length and breadth of temples in general, and of this temple in particular; as Mr. Stuart and Mr. Revett differed on

(*a*) See Meurſii Athenæ Atticæ, Lib. III. cap. XI.

the

the ſubject: and if the reaſonings in this chapter are juſt, they prove that this is one of ſeveral examples, wherein the lengths and breadths, of Greek temples, are not found to agree with the rules formerly ſuppoſed to be general. Many inſtances of this variation might be pointed out, but do not come within the limits of the ſubject which it is my office to conſider.

There being no deſign of the capital, or even of the column in this temple, I ſhall venture to inſert a deſcription of them, having had occaſion to examine them, in drawing a view of this ſuperb ruin. The columns diminiſh from the bottom, by a beautiful curved line, and are evidently leſs than ten diameters in height. The capital has the appearance of being ſhorter, than the uſual proportion (ſeventy minutes). The Abacus is pointed at the angles, with a roſe of a circular outline in each face, much like the ſame parts in the Poikile. The general outline of the leaves of this capital is tapering more than uſually upwards in a parabolick form; the upper range is much taller than the lower, and both lean forwards conſiderably. The leaves of the upper range are divided into ſeven general maſſes; that is, three on each ſide the ſtalk, and the center or top which project forward: those of the lower range are divided into five only. The foliage bears a ſtrong reſemblance to that of a capital in the laſt plate of the Ionian antiquities. The ſmall volutes are much like thoſe in the Poikile; but do not lie ſo flat upon the bell.

The arch of Hadrian, though ſo entirely adapted for a gate, has not been thought fit for that purpoſe by the modern Athenians, who, when they ſurrounded their city by the wall lately erected, carried it acroſs the opening of this arch, and ſeem to have had no other idea, than that of ſaving ſo much wall, as the two piers ſerve to contribute, by joining their modern performance on to each bank of this antiquity. The ſtrong marks of the Roman character, in the monument of Philopappus, induce me to ſuppoſe that it was erected by ſome foreign artiſt, for neither its mouldings nor its ſculpture are like any other ſpecimen at Athens; and the contraſt will appear on comparing it with the arch of Hadrian, which muſt have been erected ſoon after it, which, although it poſſeſſes many indications of the decline of good taſte, has, altogether, an Athenian character. The Doric Portico or Agora is another inſtance, that the Athenian manner was not difficult to trace in the age of Auguſtus; and, probably, the characteriſtic manner of the Greeks was not departed from but by ſlow degrees. In the ſame way the ſtyle of the Romans may be very eaſily traced; and the ornamental parts of their early buildings have unequivocal features of the Grecian taſte.

The

The ſubject of the ſixth chapter is evidently of a very high antiquity, and becomes extremely curious by the coincidence of its character, with the temples of Peſto or Poſſidonia, in the kingdom of Naples; which clearly indicates that the latter are the works of Grecian architects.

In the Incantada at Salonicha, the pedeſtals are of the ſame character as thoſe in the Poikile, and in an example in the Ionian antiquities. As we ſee no inſtance of this in the monument of Philopappus, the arch of Hadrian, nor in any Roman work, that I recollect, we are, I think, juſtified in regarding this as an original practice of the Greeks, and we may thence conclude, that no building, wherein we ſee this kind of pedeſtal, can be of ſo late a date as the reign of Hadrian: I ſhould indeed eſteem them of a much earlier age. This ruin appears to be rather of a later time than the Poikile, by the compariſon of many parts in the detail of each.

In the eleventh chapter, the volute, drawn out at large by the rule therein deſcribed, does not correſpond to the figuring. This appeared to me not to be a ſufficient reaſon for omitting either the figuring or the ſcheme of drawing it out, as the former is probably the correct copy of the capital in queſtion, and the latter is a practical method worthy of communication. Mr. Stuart has left no memorandum on the ſubject of this diſagreement (*a*).

I ſhall add a few remarks on the conſtruction of the buildings of Athens, which have not been mentioned in this work. The temple of Minerva is an example of this important part of their architecture. The columns are all conſtructed of ſingle blocks in diameter, and in courſes of more than a diameter in height: the wall, encloſing the cell of the temple, is formed of a ſingle courſe of marble blocks in thickneſs, ſhewing a face, inſide and outſide, the verticle joints correſponding over each other, and in ſeventeen horizontal courſes, reckoning from the bottom of the architrave to the top of the upper ſtep, riſing to an height of thirty-three feet. The capitals conſiſt each of one ſingle block 2..9.9 high, and the architrave lies upon them, without any other precaution being taken to relieve the weight from the projecting edges of the abacus, than the moſt extreme accuracy in the two ſurfaces of the underface or ſoffit of the architrave, and the tops of the abacuſes, to render them perfectly parallel, which is poſſibly the cauſe why ſome of the capitals have large pieces ſplit off (*b*): the archi-

(*a*) Mr. Revett has ſince favoured me with a remark upon it which is among the additional obſervations.

(*b*) I am by no means decided that this is the cauſe of the fractures, for it appears more probably the effect of the ſhock which this temple muſt have received when it was blown up by the Venetians. The broken capitals are that of the South-Eaſtern corner of the temple, and five of thoſe in the Weſtern front. The upright

traves are compoſed of three blocks from face to back, each extending from center to center of the columns; and each block alſo the whole height of the frieze, and of equal thickneſs. The frieze is in two courſes in height, and each courſe wants ſo much of being the whole thickneſs of the frieze, as allows the metope, with the ſculpture, which is cut on a thin ſlab, to lie againſt it. The triglyph tails in, in one height, but does not go through (*a*). The cornice is in blocks, which are the width of one mutule and one ſpace; their ends forming a complete courſe on the inſide. The tympanum of the pediment is compoſed of one courſe of upright ſlabs, in the outſide face, with horizontal courſes behind them. The pavement, of which great part remains, is in ſquares of equal ſize, large and thick (*b*); the joints, as is the univerſal practice at Athens, are cut with the moſt mathematical preciſion, and are extremely difficult to diſcover in thoſe parts which have taken a dark tint. The Turks have, from time to time, removed ſome of the blocks of this temple, for the purpoſe of burning them into lime, but the ruins on the ground, till very lately, would have nearly reſtored it, to its original form, with the trouble only of replacing them.

According to Monſieur Le Roi, there is a block in the Propylea, which he meaſured, and found above twenty-two Paris feet long, which he calls the lintel of the great Eaſtern door. This muſt be a miſtake; for, the lintel certainly does not exceed in length the meaſure of the central intercolumniation, which is ſeventeen feet, nine inches, Engliſh, reckoning from center to center of the columns, as I obſerved it to extend beyond the opening, no more than is neceſſary for its ſupport. Perhaps, therefore, Monſ. Le Roi means one of the marble beams, ſupported by the Ionic columns in the great hall, which extended from the columns towards each flank wall, as theſe may have meaſured nearly what he deſcribes to be the dimenſions of the lintel (*c*).

The temple of Theſeus appears to have received ſome conſiderable ſhock; the corners of the blocks in the entablature being in general broken, as if it had been ſhaken;

joints of the architrave in this front have their edges ſhivered off, which is a very ſtrong indication of this part of the temple having been violently ſhaken.

(*a*) I obſerved, that a triglyph lying among the ruins was ſo formed, that the back of the block was conſiderably narrower where it went into the frieze than the breadth of the triglyph, ſo that each extremity of the triglyph projected on to the face of the ſlab of the metope ſeveral inches, thus forming a rebate which incloſed the metope. This circumſtance proves that the metopes cannot have been changed ſince the original conſtruction of the temple, without taking off the cornice, and conſequently both pediments. I am farther confirmed in this opinion by that of the late Hon. Capt. Seymour Finch, who obſerved that the metopes had to him the appearance of having been ſlid into a ſocket or groove.

(*b*) I did not meaſure the ſize, but believe they were between three and four feet on each ſide; and, I gueſs, about eighteen inches thick; this, however, is given from recollection only.

(*c*) Had any of theſe been found by Meſſ. Stuart and Revett, they would have delineated them.

and

and ſome of the columns on the South ſide have their courſes diſlocated, though no part is beat off or thrown down.

When travellers have deſcribed the ſtone in the Propylea to be the largeſt now at Athens, they ſeem to have overlooked entirely, the temple of Jupiter Olympius, for the architraves of this temple are formed of two blocks only in thickneſs, and one in height, ſo that the angular block muſt meaſure nearly twenty-one feet ſix inches long, about three feet thick, and not leſs than ſix feet ſix inches high, as I gueſs by its appearing to me to be at leaſt one diameter of the column in height. It muſt, therefore, in its cubical dimenſions, exceed any ſtone in the Propylea; the ſhafts of the columns appeared to me to have courſes of more than two diameters in height.

The perfect ſtate in which thoſe monuments remain, which have not been deſtroyed by violence, is one proof of the judgement with which they were conſtructed. The temple of Minerva would have been entire, except its timber roof (*a*), at this day, if a bomb had not been thrown into it by the Venetians, when it was uſed as the powder magazine of the Turks.

The Propylea, applied to the ſame purpoſe, was ſtruck by lightning and blown up. The ſmall temple of Theſeus is almoſt as entire as when it was firſt erected. Even ſo ſmall a temple as the Choragic monument of Lyſicrates is now entire, a circumſtance ariſing chiefly from the great judgement ſhewn in its conſtruction, by erecting it with large blocks, and conſolidating the whole with a roof wiſely made of one ſingle piece of marble.

The core of rubble work now remaining in parts of the Stadium is almoſt impenetrable to a tool. The Athenians likewiſe ſhewed great judgement in their manner of covering the porticos round their temples with marble, as may be ſeen in the temples of Theſeus and in the Parthenon. The flat cieling of the Propylea was alſo of marble,

(*a*) The ſoffits of the porticos were of marble, as were probably thoſe of the internal Hypetral galleries, and as the temples of Peſto ſhew the vacancies or beds in which the ends of the beams of timber were laid, which formed their roofs, it is moſt likely that the opiſthodomus of the temple of Minerva was covered by means of timber; however, there is nothing in the ruins that authoriſes or contradicts this opinion. I ſhall here alſo mention, that Mr. Revett, on his ſecond journey to Athens, found that the ruins had been removed which had previouſly covered the eaſtern end of the cell of the temple of Minerva. By which means he diſcovered that the galleries continued on and finiſhed againſt the eaſtern end, inſtead of making a return as before ſuppoſed, and conſequently drawn in the plan of this temple, in the ſecond volume. He found the circle for the two laſt columns one on each ſide traced on the pavement, which was his authority for this opinion.

though

though no part of it now remains, and muſt have been a very bold and maſterly performance, when its long bearings are conſidered, and alſo that the principle of arching was not employed in it.

I cannot conclude, without publicly acknowledging the liberality, with which ſeveral gentlemen, of diſtinguiſhed knowledge in the fine arts, have contributed their aſſiſtance to this work, but am only permitted to name two among the number, Mr. Revett, to whom I owe, as is ſeen in the courſe of the work, numerous important points of information (*a*); and Dr. Chandler, who has kindly undertaken to give his aſſiſtance in the inſcriptions; and thoſe which have not appeared in other parts will be given in the concluding volume of this work.

Though I can add nothing to the high reputation of Grecian art, it ſeems incumbent upon me, as having ſuperintended the publication of the preſent work, not to paſs, wholly unnoticed, the obſervations which have been lately given to the world by Sir William Chambers upon this ſubject (*b*); obſervations which have ſo little foundation in real facts, or in juſt taſte, as muſt detract greatly from his weight and conſequence as an author, and produce a general regret, among thoſe beſt acquainted with the ſubject, that a work of ſuch real merit ſhould labour under ſo unfavourable a prejudice. What, indeed, but the moſt determined antipathy, could have led him to the extremity of attempting utterly to exclude the architectural productions of the Grecians from the ſtudies of the artiſt (*c*)? Thus it is that men are ever prone to undervalue the advantages they do not poſſeſs; and it is with equal propriety that other artiſts might repreſent travelling itſelf as wholly unneceſſary, and maintain, that prints (*d*) and deſcriptions convey as complete a knowledge of the moſt celebrated buildings of antiquity as actual inſpection. Crude and incoherent attempts at execution would then bring the art itſelf into contempt.

The reaſonings of Sir William Chambers, if they can deſerve the name, will be ſeen by architects of real knowledge in their true light. It is only neceſſary to caution ſtudents

(*a*) Here I muſt, in juſtice to him, acknowledge a miſtake committed in ſeveral of the architectural plates in this work, by inſerting Mr. Stuart's name as draughtſman, inſtead of Mr. Revett's, who drew them. This fact was not known to me till very lately.

(*b*) See his treatiſe on the Decorative part of civil architecture, third edition, 1791.

(*c*) "Since, therefore, the Grecian ſtructures are neither the moſt "conſiderable, moſt varied, nor moſt perfect, it follows, that our "knowledge ought not to be collected from them; but from ſome "purer, more abundant ſource; which, in whatever relates to the "ornamental part of the art, can be no other than the Roman an-"tiquity yet remaining, in Italy, France, or elſewhere." Page 21.

(*d*) See note (*a*) in the next page.

againſt

againſt his opinions, and to recommend to them to conduct their enquiries by the excellent plan of education he delineates (*a*), inſtead of adopting his crude and injudicious deciſions upon this queſtion.

The taſk of replying to the arguments and inſinuations of this author would no doubt have been performed by Mr. Stuart, had they been publiſhed in his life-time, as Sir William ſeems to have firſt intended (*b*). But they were kept back from the public till the death of that indefatigable and valuable traveller. I feel it therefore incumbent upon me to defend him againſt this poſthumous attack.

Sir William has committed a miſtake, in his ſtrictures upon Grecian art, which is frequently to be found among thoſe who engage in the ſupport of a falſe hypotheſis. He undertakes to aſſign reaſons for the inferiority of the Greeks in this reſpect, inſtead of proving, which it was his buſineſs to have done, that that inferiority had any exiſtence but in his own imagination. He tells us, that "Greece, a country ſmall in itſelf, was "divided into a number of little ſtates, none of them very powerful, populous, or rich; "ſo that they could attempt no very conſiderable works in architecture; having neither "the ſpace, the hands, nor the treaſures, that would have been neceſſary (*c*)." This may be very ingenious, but unfortunately the fact expreſsly contradicts Sir William Chambers' concluſion. To ſhew this, it would only be neceſſary to ſtate the dimenſions of ſome of their moſt celebrated productions in building. But theſe may readily be found in writers both ancient and modern, and are therefore unneceſſary to be enumerated here. Sir William has taken his notions on Grecian architecture from "books and prints" only, expreſsly contrary to his own advice to ſtudents (*d*); and has been guided by the imperfect ſpecimens of Le Roi (*e*); who, though an ingenious author, is well known to have viſited Greece in the moſt rapid and curſory manner, and has therefore fallen, as might be expected, into the moſt glaring errors. A flagrant inſtance of Sir William's inaccuracy occurs, where he ſpeaks of the Lantern of Demoſthenes, and the Parthenon (*f*); which, by mentioning together, he treats as if they were ſimilar, and reſpec-

(*a*) "It ſeems almoſt ſuperfluous to obſerve, that an architect "cannot aſpire to ſuperiority in his profeſſion, without having tra-"velled; for, it muſt be obvious, that an art founded upon reaſon-"ing and much obſervation is not to be learnt without it; books "cannot avail; deſcriptions, even drawings or prints, are but "weak ſubſtitutes for realities," &c. &c. Page 14.

(*b*) "And theſe obſervations (on Grecian architecture), intended "for the ſecond edition of this work, were then ſuppreſſed." Page 26.

(*c*) Page 19.

(*d*) See note (*a*).

(*e*) The firſt volume only of the preſent work being then publiſhed.

(*f*) "Indeed, none of the few things now exiſting in Greece, "though ſo pompouſly deſcribed, and neatly repreſented in vari-"ous publications of our time, ſeem to deſerve great notice; either "for dimenſion, grandeur of ſtyle, rich fancy, or elegant taſte of

ting which he affirms, in direct contradiction to the fact, that the Parthenon is not ſo conſiderable as the church of Saint Martin in the fields. The comparative dimenſions of each are as follows:

	St. Martin's.	Parthenon.	Exceſs in favor of the Parthenon.
Length,	161 .. 9	227 .. 7	65 .. 10
Breadth,	80 .. 9	101 .. 1	20 .. 4
Height of columns,	33 .. 4	34 .. 2.8	0 .. 10.8
Diameter of ditto,	3 .. 4	6 .. 1.8	2 .. 9.8
Number of ditto,	16		58
Height of the entablature ſuppoſed two-ninths of the column,	7 .. 4	11 .. 2.8	about 3 .. 10
Height of the whole order,	40 .. 8	45 .. 5.6	5 .. 9.6
Breadth of portico,	66 .. 10	101 .. 1.0	34 .. 3

The meaſures of both are taken on the upper ſtep. Artiſts who ever ſaw an antique temple, or ever read Vitruvius, know, that Saint Martin's church, though one of the beſt in London, is no more than a very inferior imitation of the Greek Proſtyle temple, and will not enter into the ſlighteſt degree of compariſon with the chaſte grandeur, the dignified ſimplicity, and ſublime effect of the Parthenon. Sir William ſeems to inſinuate in his opinion upon the ſubject, that the Parthenon would gain conſiderably with reſpect to beauty by the addition of a ſteeple. A judicious obſerver of the fine arts would ſcarcely be more ſurprized were he to propoſe to effect this improvement by adding to it a Chineſe pagoda. Very different were the ſentiments of Inigo Jones on this ſubject, as we may collect from the church of St. Paul Covent Garden, one of the fineſt productions of the age, and which exhibits the grand and impreſſive effect of an ancient temple. With a judgement, poſſeſſed by few, but admired by all, he thought proper to place the turret, which circumſtances obliged him to add, at the fartheſt ex-

" deſign; nor do they ſeem calculated to throw new light upon the " art, or to contribute towards its advancement; not even thoſe " erected by Pericles or Alexander; while the Grecian arts flou- " riſhed moſt; neither the famous Lantern of Demoſthenes, nor the " more famous Parthenon; which, though not ſo conſiderable as " the church of St. Martin, in St. Martin's lane, excluſive of its " elegant ſpire, had, for its architects, Phidias, Callicrates, and Ic- " tinus, was the boaſt of Athens, and excited the envy and mur- " murs of all Greece." Page 19.

tremity

tremity from the admirable front, and keep it as low as poſſible (*a*), aware that it could only deſtroy the unity of one of the moſt perfect forms with which we are acquainted.

Sir William, though extremely poſitive in his deciſions upon Grecian architecture, which he had never an opportunity to examine, but in books and prints, is equally ſparing of ſpecific objection and argument. It is no eaſy matter to refute a diſquiſition which conſiſts entirely in aſſertion. In one paſſage, however, he alludes as it were incidentally, as deformities obſervable in Grecian buildings, to what he calls "their gouty "columns, their narrow intercolumniations, their diſproportionate architraves, their hypo-"thral temples, which they knew not how to cover; and their temples with a range "of columns running in the center (*b*), to ſupport the roof; contrary to every rule, "either of beauty or convenience (*c*)." It may be worth while to conſider a little diſtinctly theſe different inſinuations.

There is a maſculine boldneſs and dignity in the Grecian Doric, the grandeur of whoſe effect, as Sir William juſtly obſerves of the Roman antiquities, can ſcarcely be underſtood by thoſe who have never ſeen it in execution; and which, if underſtood, would certainly ſupercede a whole magazine of ſuch objections as the above. The column has no baſe, becauſe its great breadth at the bottom of the ſhaft is ſufficient to overcome the idea of its ſinking into its ſupporting bed. The general baſement is compoſed of three ſteps; not proportioned to the human ſtep, but to the diameter of the columns it ſupports, and forms one ſingle feature extending through the whole length of the temple, and of ſtrength and conſequence ſufficient to give ſtability and breadth to the maſs above it. The columns riſe with conſiderable diminution in the moſt graceful, ſweeping lines, and, from the top of the ſhaft, projects a capital of a ſtyle at once bold, maſſive, and ſimple.

(*a*) This deſcription alludes to the turret originally erected, but now taken away, and another raiſed conſiderably higher in its place.

(*b*) Of this I believe there is but one inſtance in all the antiquities now remaining, which is a temple at Peſto. This edifice, by the proportions of its order, appears to be of the higheſt antiquity. It has nine columns in front and eighteen in flank, including thoſe of the angles in both numbers. It can be no proof of general ignorance in the Greeks, that one temple of this kind has been built in one of their diſtant colonies; for, as the time of its erection is unknown, it can only imply that there was once a time when either the Greek coloniſts were ſo ignorant of truſſing a roof, of 37 feet, 6 ſpan (*a*), as to be unable to ſupport it without an additional row of columns, or that the timber then in uſe would not afford length ſufficient to effect it: two circumſtances very different, and both equally poſſible. As we have no accounts in any authors of this ſpecies of temple, this moſt likely is the only one ever built, though Sir William finds it convenient to repreſent this as one only of a number of the ſame deſcription.

(*c*) See page 23.

(*a*) That is the meaſure of the part which required this additional aſſiſtance.

The

The entablature is ponderous, and its decorations few in number, and of a ſtrong character.

The awful dignity and grandeur in this kind of temple, ariſing from the perfect agreement of its various parts, ſtrikes the beholder with a ſenſation, which he may look for in vain in buildings of any other deſcription. A ſlight change in the order, or even in the proportions of a building, will always be found to introduce a very different character, even though the general form ſhould be preſerved. In the ſpecies of temple we are here conſidering, the cauſes of the ſublime may eaſily be perceived. The ſimplicity of the baſement, the ſweeping lines of the flutings, the different proportions and yet contraſted figure of the outline of the column, and that of the intercolumniation, and the grand ſtraight lines of the entablature croſſing in their directions the graceful ones of the flutings, together with the gently-inclined pediment, all contribute to this ſtriking effect. The column and intercolumniation approach each other more nearly in apparent ſuperficial quantity, while they contraſt more decidedly in form than in any other order. There is a certain appearance of eternal duration in this ſpecies of edifice, that gives a ſolemn and majeſtic feeling, while every part is perceived to contribute its ſhare to this character of durability. From this rapid ſketch it will readily be ſeen, that no other intercolumniation than that of the monotriglyph can ſucceed in this dignified order. The Propylaea, indeed, as well as the temple of Auguſtus or Agora, has one interval of the ſpace of two tryglyphs; but it is eaſy to perceive that this deviation from the general principle was merely an accommodation to circumſtances; both of theſe buildings requiring a wide paſſage in the middle of the front. Accordingly, theſe two are the only inſtances of this deviation to be found in Athens. The ſmall temples, which on each ſide form the wings of the Propylaea, poſſibly contributed to render the centre part more ſolid, by the appearance of a lateral ſupport, and were perhaps added for that purpoſe: while in every other reſpect they muſt have increaſed the general dignity of the whole, and, by the ſmaller dimenſions of their parts of the ſame order, have added to the conſequence of the central range of columns. The magnificence of this entrance to the Acropolis muſt have been extreme when in its original perfection.

Theſe conſiderations will convince us that no material change can be made in the proportions of the genuine Grecian Doric, without deſtroying its particular character. Let us ſuppoſe, for inſtance, that, along with the ſteps, or ſome other means of forming a general baſement, there had been baſes to each column, as in the Dorics which have been called Roman. This muſt have produced in the firſt place a much more

confuſed

confuſed aſſemblage of parts: it would alſo have been neceſſary to change the intercolumniation from monotriglyph to ditriglyph, which would deſtroy the proportions of the whole maſs, increaſe its entire extent of one half, and change its appearance of ſtrength into extreme weakness.

Sir William obſerves, that the ditriglyph is the only interval that ſucceeds in the Doric order, which, though utterly falſe if applied to the Grecian Doric, is ſufficiently true if he means to ſpeak of the Doric as exhibited in his own Treatiſe. It may be obſerved by the way, that the deſign he has given is nearly copied from Vignola. Now what is this but acknowledging, that Rome could not produce one ſpecimen of this order which he found good enough to be inſerted in his work.

The Grecian Doric is by many indiſcriminately cenſured for clumſineſs. But thoſe who are ſo ready to condemn it ſhould firſt recollect, that it was applied only where the greateſt dignity and ſtrength were required. It happens in this, as well as in every other part of ornamental architecture, that the judicious application makes all the difference between the cenſure or praiſe it deſerves. To omit the baſes of ſlender Dorics, as is done in the theatre of Marcellus at Rome, ſeems to be as erroneous a practice as to add them to the maſſy ones. Let thoſe who prefer the later Doric indiſcriminately, and entirely reject the Grecian, try whether they can, with their ſlender order, produce the chaſte and ſolid grandeur of the Parthenon, or the ſtill more maſculine character of the great temple of Peſto. They will no doubt produce, with their ſmaller proportions, pleaſing effects, but of a character lighter and leſs impreſſive than in the ſtructures above-mentioned.

The two examples of the Doric order now exiſting at Rome are ſo void of genuine character, that the modern writers have endeavoured to compoſe a Doric of their own; and it is certainly better than the models upon which it is formed. That order in the theatre of Marcellus, ſuppoſing a baſe to have been added to the column, is eight diameters and one third in height. Can any thing be more contrary to the apparent rules of ſolidity than, in a building of at leaſt three orders in height, to uſe for the loweſt of theſe a ſlender Doric without a baſe? The Doric order of the Coliſeum is even more void of character and ſtrength, not only being deprived, as in the former inſtances of its mutules, but alſo of its triglyphs and metopes; add to which the extravagance of its proportions, the height of the column being equal to nine diameters and a half. The Ionic and Corinthian orders over it are also conſiderably ſhorter in their proportions than their ſupporting Doric; another flagrant deviation from the principles of a ſound and diſcriminating taſte. Yet ſuch are the only ancient ſpecimens of this order which Sir William will allow ſtudents to examine and conſider.

The few ſpecimens of the Ionic order now remaining at Rome are of ſo little merit, that Palladio, Vignola, and other modern authors, have been chiefly reſorted to as ſtandards in this order as well as the Doric, till the diſcovery of the antiquities of Greece by Meſſieurs Stuart and Revet, brought into notice the admirable ſpecimens of Ionic architecture, which have ever ſince met with ſo much attention from the beſt informed architects as well as connoiſſeurs. The only work recommended by Sir William as a proper guide in the compariſon of Greek and Roman architecture is Piraneſi's Magnificenza d' Romani (*a*), a book, which, notwithſtanding its great merit, particularly in the engravings, is to be eſteemed in any other light rather than as a juſt delineation of Grecian architecture, of which, in the firſt place, the author has choſen to put all he thinks proper to exhibit into a ſingle plate, and, in the next, has taken his information from the incompetent ſpecimens of Le Roi. Yet, after the beautiful Ionic capital of the temple of Erectheus, as well as that found at Eleuſis, have been thus ſcandalouſly treated, they even there ſhine with a decided ſuperiority over all the Roman Ionics, as he miſtakenly calls them, they being very clearly the deſcendants from the Grecian. Rome had once no doubt better ſpecimens, but they are unfortunately loſt, which is the ſtrongeſt reaſon for ſtudying the incomparable remains which Greece ſtill affords of that order. Sir William's complaint of the diſproportionate architraves in the Grecian architecture is ridiculous. No other would ſuit the character of the Doric order to which they belong, and, though a ſlender wooden beam might be uſed in the Tuſcan temples as deſcribed by Vitruvius, nothing could be more abſurd than to imitate this inferior mode of conſtruction in erecting temples with marble.

The charge of leaving open the antient Hypetral temples from ignorance how to cover them is ſo extraordinary as ſcarcely to deſerve an anſwer. To cover the Hypetral opening could be no greater difficulty than to cover the Opiſthodomus, which was always roofed. It would have been juſt as reaſonable to ſuppoſe that the Romans left the circular opening in the dome of the Pantheon from ſimilar ignorance.

I have thus attempted to ſhew, that among the antiquities of Rome, ſo much boaſted of by Sir William, to the total excluſion of thoſe of Greece, and which he ridiculouſly calls the only ſource (*b*) of ornamental architecture (in direct oppoſition to the opinion of Vitruvius), there are no fine ſpecimens of either the Doric or Ionic order. Vitruvius expreſsly attributes almoſt every architectural invention to the Greeks (*c*), and if authorities were neceſſary to be quoted, in a caſe where they are ſo numerous, that of Vitruvius would

(*a*) "The laſt of thoſe here mentioned" (Piraneſi) "has pub-"liſhed a parallel between the faireſt monuments of Greece and "Rome; which is recommended to the inſpection and peruſal of "thoſe who have not yet ſeen it." Page 19.

(*b*) See note (*c*) in p. x.

(*c*) "Vitruvius, the only remaining ancient writer on the decora-"tive part of architecture, aſcribes almoſt every invention in that "art to the Greeks; as if till the time of Dorus it had remained in "its infant ſtate; and nothing had till then appeared worth notice. "And moſt if not all the modern authors have echoed the ſame "doctrine." Page 17.

be entitled to particular reſpect, as in this conceſſion he can by no means be ſuppoſed to have ſtudied the gratification of a Roman Emperor, to whom his works are dedicated.

The Corinthian order may be ſeen in great perfection in what remains to us of the antiquities both of Greece and Rome.

The compoſite is peculiar to Italy, and thoſe who admire this order will be much gratified among the remains of art in that country. Perhaps it will be found to have no great claim to the partiality of the genuine connoiſſeur.

Of the Tuſcan order there is no antient ſpecimen, unleſs a ſmall tomb, near the Trajan column at Rome is to be ſo conſidered. But it by no means anſwers to the deſcriptions that have been handed down to us of that order.

Nothing is more worthy to be remarked than the very contemptuous manner in which Sir William treats all the admirers of Grecian art, including among the reſt the Dilettanti ſociety; a ſociety that can certainly boaſt of containing in its body all that is moſt profound and penetrating in art in this country, and to which the public is indebted, in their publication of the Ionian Antiquities, for a few, indeed, but precious additions to the ſtock of genuine Grecian architecture. They are all cenſured without diſtinction in our author's obliging caution to ſtragglers (*a*). This deciſive mode of expreſſion might be deemed deſerving of ſevere reprehenſion; but the popularity into which Grecian principles are daily growing, in ſpite of the feeble attempts that have been made to decry them, is the beſt anſwer to ſuch undiſtinguiſhing aſſailants. Sir William, not contented with the enterpriſing attack he has made upon Grecian architecture in general, has thought proper to extend his hoſtilities ſtill farther, and to repreſent the antients univerſally as novices in the "conſtructive part of architecture (*b*)." When he publiſhed the Treatiſe in queſtion, he promiſed a ſecond part upon the ſubject of conſtruction. If this had ever appeared, we ſhould have then known better, perhaps, how to compare the principles of the Surveyor-General of his Majesty's works with thoſe that have ſtood the teſt of ages.

To anſwer fully this unlimited cenſure it would be neceſſary to enumerate the variety of buildings of the antients, many of which are only known to us by the admiration they excited in the writers whoſe works are handed down to us, and every one of which would contribute to reſcue theſe celebrated maſters from the diſgraceful accuſation that is advanced againſt them. Sir William Chambers, as has already been ſeen, had no opportunity of being acquainted with the conſtruction of the Greeks; his cenſure, therefore,

(*a*) "But latterly, the Guſto Greco, has again ventured to peep "forth, and once more threaten an invaſion. What, therefore, was "omitted in the ſecond edition, it has been judged neceſſary to in-"ſert in this, as a caution to ſtragglers." Page 26.

(*b*) "In the conſtructive part of architecture the antients do not "ſeem to have been great proficients. I am inclined to believe, "that many of the deformities obſervable in the Grecian buildings "muſt be aſcribed to their deficiency in that particular." Page 23.

muſt

muſt principally be conſidered as applying to the practice of the Romans; and, indeed, nothing can be more wonderful than that a man, who had ſeen the noble remains of Rome, could advance a charge ſo little ſupported by fact and reality. It is perhaps neceſſary here to proteſt againſt a miſconſtruction to which the above ſtrictures may be liable.

No one ever denied, that Rome, in her ſplendour, expended greater ſums in erecting public buildings than the Greeks at any period; nor can any one regret, more ſincerely than I do, the ruined and imperfect ſtate in which their remains have come down to us. But I regret equally the ſame cataſtrophe that has happened to the Greeks. What I have had principally in view is to deprecate the excluſion of any of the means of ſcience from the attention of the ſtudent. Various knowledge is the true ſource of excellence, and he that is impreſſed with a genuine ambition ought to embrace every opportunity that can poſſibly be held out to him. I am far from conceiving any apology to be neceſſary, or from attempting any thing of the kind in behalf of Grecian architecture. Nothing can plead ſo ſucceſsfully on the part of that wonderful people, as their own intrinſic merit, and their productions need only to be ſeen in order to their being admired. At the ſame time I am happy to ſee ſo large a collection of the productions of Greece as are contained in the preſent work, and I flatter myſelf that very little injury will be done to this intereſting queſtion, either by the attack of Sir William upon the taſte of the Grecians, or upon the conſtructions of the ancients in general. Let us, by allowing all the merit due to the exertions of both people (for, as the ſcience of the one ſprang out of the other, it would be very ſtrange if either ſhould deſerve entire annihilation), extend the bounds of a profeſſion acknowledged to be "too much circumſcribed by rules (*a*)," endeavour at leaſt to equal our predeceſſors in imitation of the Romans, while we profit of our additional advantages in an acquaintance with Greece; and, baniſhing the diſtinctions of ſtyle, manner and climate, throw open a grand field for the diſplay of genius.

Southampton-row, Eſquare-road, September, 1794.

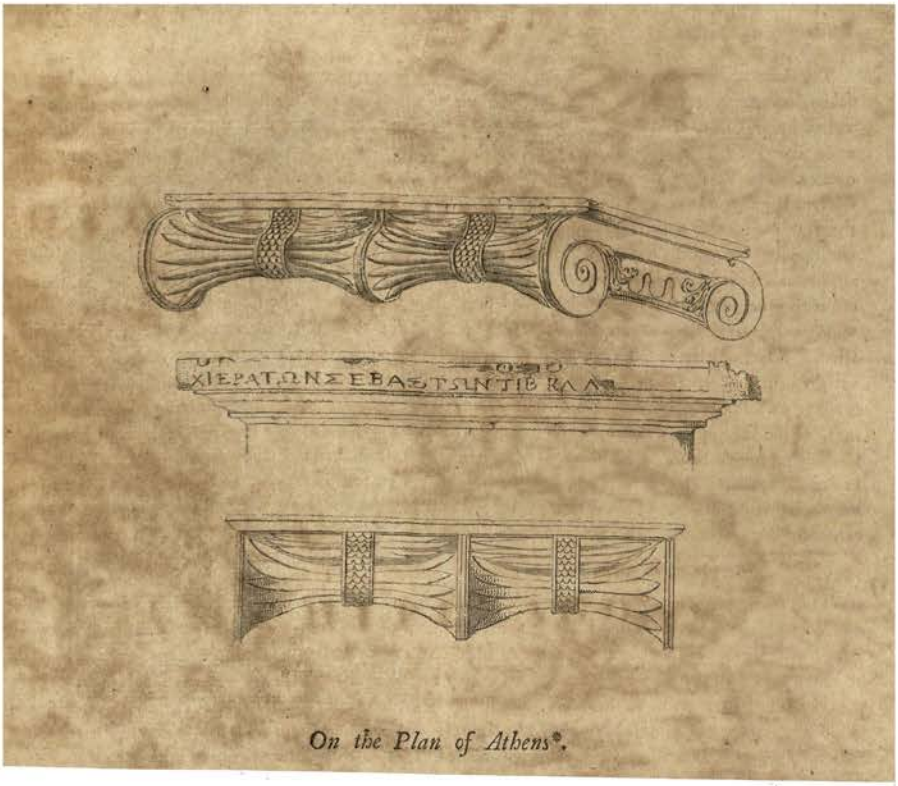
WILLEY REVELEY.

DESCRIPTION OF THE VIGNETTE, IN THE TITLE-PAGE, BY MR. REVETT.

The earthen diſh that is repreſented at top, upon a bowl of the ſame materials, with glaſs vials, two earthen Penates, or houſehold gods, and a ſepulchral inſcription on marble, is again ſhewn below, with garlands of earthen vaſes, lamps, &c. They were all found in the ancient ſepulchres at Megara.

(*a*) See the ſecond edition of Sir William's Treatiſe.

GREECE, ARCHIPELAGO AND PART OF ANADOLI.
By L. S. de la Rochette,
MDCCXC.
LONDON.
Published for Will.m Faden, Geographer to the King.
January 1.st 1791.
In this Map, or rather Geographical Essay, Morea and the adjacent parts are delineated according to the Drawing of the German Engineer Velmer von Bottmersdorf in the Venitian Service, a Curious Manuscript obligingly communicated by some late Travellers, to whom also we owe a multitude of New and interesting Details in the several districts of Greece, Macedonia &c. as well as in the Archipelago, and on the Western and Southern Coasts of Anadoli.
For the Country round Athens, or Ancient Attica, the Passes of the Thermopyles and of the Valley of Tempe, with the Surrounding Parts, and for the Isles of Zant & Negroponte, Use has been made of the Papers of Mr. Stuart.
The Ancient Names are underlined as Systems.
SCALE.
English Statute Miles about 69½ to a Degree.
Geographic Miles 60 to a Degree.
Nautic Leagues 20 to a Degree.
Grecian Miles employed in the Archipelago about 95½ to a Degree.
Grecian Miles employed in Turkey, rated at 7 Stadia, & about 87 to a Degree.
Agachs or Common Turkish Leagues each equal to 4 Grecian Miles.
GULF OF VENICE
ALBANIA
MACEDONIA
ROMANIA or ROUMILLY
THE BLACK SEA
PROPONTIS or SEA OF MARMARA
Turc. MERMERE DEGNIZ
KODGEAILI
KODAVENDIKAR
THESSALY JANNA
GREECE
ISLE OF CORFU
LEFCATHIA
CEFALONIA
IONIAN SEA
EGIO-PELAGO
by the Venitians
ISLE OF EGRIPO vulgo NEGROPONTE
OR
SCIO or KIO
ANADOLI
MOREA
ARCHIPELAGO
by the Greeks
GULF OF SCALANOVA
SPORADES
DODECANESA
CYCLADES
Turc. AK-DEGNIZ i.e. WHITE SEA
RHODO
CARPATHO
CRITI or ISLE OF CANDIA
MEDITERRANEAN SEA
SEA OF SAPIENZA
GULF OF SATALIA
Longitude East of London.
W. Palmer sculp.



On the Plan of Athens.*

OF the various evils which accompanied the decline of Roman greatneſs, and which continued to diffuſe their baleful influence long after its deſtruction, no one appears to have been more ſeverely felt than the univerſal torpor, which at this period poſſeſſed the minds of men; inſomuch that, for ſome centuries, the exertions of virtue and genius ſeemed to have ceaſed. Upon the diſſolution and ruin of this mighty empire, the imperial city was more than once a prey to Barbarians: the ſtately monuments of public magnificence, or private luxury, were now demoliſhed; thoſe beautiful forms and proportions which had excited the admiration of ages, became mutilated and defaced; the arts themſelves, from which the moſt marvellous effects had ariſen, were for a time extinguiſhed. It was long before the nobler faculties of the mind were re-animated, and began to aſſume their proper force and direction, but as knowledge advanced, and emulation was excited, the enthuſiaſm ſpread over Europe, and with no ſmall degree of fervour ſtrove to retrieve the hiſtory of thoſe atchievements, and to inveſtigate the ſyſtem of that policy, which, from beginnings by no means ſplendid, had raiſed ſo ſtupendous a ſuperſtructure. Rome became again the reſort of the learned; the venerable ruins of the city forcibly attracted the attention of the curious, who were eager to examine the remains of her ancient ſplendour; to theſe reſearches, painting, ſculpture, and architecture, the arts which had formerly contributed to adorn her,

* This chapter was left in an imperfect ſtate by Mr. Stuart. The firſt and greater part of that which is here printed is given nearly in the words of the manuſcript, and has dictated the arrangement of thoſe ſcattered materials which conſtitute the remainder.

owe their revival. The ancient topography of Rome was at this time with great diligence and accuracy aſcertained; and many intereſting points of ancient hiſtory again were brought into view, and received a ſatisfactory illuſtration.

But Athens, that once celebrated ſeat of learning, whence the arts were derived, although long forſaken, and laſtly ſubdued by the Barbarians, under whoſe tyranny ſhe ſtill languiſhes, has ſeldom been viſited by perſons of erudition, leiſure, and curioſity; and, at ſuch times, theſe viſits have been caſual and tranſitory. The Marquis de Nointel, who was there in 1674, was the firſt traveller of any conſequence. Mr. Vernon, who arrived there in the year 1675, ſeems to have been the moſt earneſt and diligent enquirer during his ſhort reſidence; as Sir George Wheler, who came thither with Dr. Spon in the year 1676, and remained there ſome months, ſeems to have been the moſt perſevering; yet, notwithſtanding the pains theſe gentlemen have employed to aſcertain the ancient topography of Athens, I am perſuaded they have been but too frequently miſtaken; their authority, however, is ſo great, that the errors they committed have generally miſled ſucceeding travellers. The far greater part of the buildings which once adorned this celebrated place, are annihilated; thoſe few which remain are extremely mutilated. The tradition of the preſent inhabitants is for the moſt part falſe. We may add, that the obſervations of the ancients which have come down to us are directed more to grammatical niceties, orthography, or hiſtorical narration, than to architecture, or topography. There are ſome places and buildings, of the identity of which we cannot doubt; theſe we may uſe as data to aſcertain thoſe which unfortunately no longer exiſt. One principal feature cannot be miſtaken; I mean an inſulated rock, the ſite of the Acropolis. This rock I ſuppoſe to be about 150 feet in height, and from 900 to 1000 in length, upon its ſurface, which is nearly level; whilſt its ſides are every where a precipice, the Weſtern extremity alone excepted, where with no ſmall labour and diligence the entrance has been conſtructed.

On this eminence was built the original city, which grew to be ſo populous *(a)* as not to afford ſufficient room for the numbers who reſorted to it, ſo that it became neceſſary to erect, on the plain below, additional dwellings for the inhabitants, and the frequent acceſſion of new-comers. In a place deſtitute of good water, as theſe low grounds are, the deſire of obtaining a ready and conſtant ſupply of that neceſſary article of life would moſt probably have induced a number to ſettle near the Iliſſus, and the fountain Callirhoë; whence indeed they ſeem to have procured it in the earlieſt times *(b)*. In this vicinity, Cecrops, the founder of Athens, is ſaid to have built the Temple of Saturn and Ops *(c)*; and, here alſo, we are told by Pauſanias, that Deucalion erected the moſt ancient Temple of Jupiter Olympius; near to which was the Pythium and the Delphinium, both places of great antiquity; whence we may fairly infer, that this part eaſtward of the Acropolis was among the firſt ſelected for the new habitations *(d)*. To this advantage of a permanent ſpring, others might prefer a ſituation at the weſtern end; which, in caſe of a ſudden alarm, would ſecure to them a retreat to the Acropolis, as to a place of ſecurity, and the reſidence of government; with which it would afford them an immediate communication. Theſe are motives that probably induced them to erect their dwellings near the only entrance, although, by this ſituation, they were placed at a greater diſtance from good water. Near this part likewiſe ſtood many ancient temples and public buildings *(e)*; which indicates its being, in early times, choſen as a deſirable ſituation on which to fix their new habitations. Thus much may be ſaid for the general idea of the ſituation of

(a) The moſt powerful of thoſe, who were driven from the other parts of Greece by war or ſedition, betook themſelves to the Athenians for ſecure refuge, and as they obtained the privileges of citizens have conſtantly, from the remoteſt time, continued to enlarge that city with freſh acceſſions of inhabitants, inſomuch, &c. Thucydides LI.

(b) The Athenians affirm, that they (the Pelaſgians) were juſtly ejected on account of the injuries they had done; for, the former ſay that, while the Pelaſgians continued to inhabit under mount Hymettus, they frequently left their habitations, and, in contempt of the Athenians, offered violence to their fons and daughters, who were ſent for water to the place called Nine Fountains. Herodotus LII.

(c) Philochorus Saturno et Opi primum in Attica ſtatuiſſe aram Cecropem dicit. Macrobius Sat. Lib. I. c. x.

(d) Before the time of Theſeus, that part which is now the citadel, and that which lies on the ſouth ſide of the citadel, conſtituted the whole of the city. The temples, built either within the citadel or without, ſufficiently ſhew it, for, in the ſouthern part of the city particularly, ſtand the Temple of the Olympian Jove, of the Pythian Apollo, of Terra, and of Bacchus in Limnæ, in honour of whom the old Bacchanalian feaſts are celebrated, &c. Near it alſo is the fountain, now called the Enneakrounos, or Nine Pipes, from the manner in which it was embelliſhed by the tyrants; but formerly, when all the ſprings were open, it was called Callirhoë, which, as being near at hand, they preferred on the moſt ſolemn occaſions. Thucyd L. II.

(e) The Areopagus—The Prytaneum—The Temple of Bacchus in Limnæ.

Athens,

Athens, and of the manner in which it appears to have been gradually augmented. To what extent it was afterwards continued can be aſcertained even at this time from the veſtiges of the ancient city walls, which may be traced, with little intermiſſion, throughout their whole circuit; their meaſures agree minutely with the dimenſions aſſigned to them by Thucydides. The foundations of the ancient gates may, for the moſt part, be diſtinguiſhed; of theſe the Dypylon particularly claims our attention. Arriving from the Piræus, you paſs through the outer Ceramicus before you come to the foundations of this gate, which ſtill remain; paſſing on, you enter the Ceramicus, within the city; proceeding toward the Acropolis, you ſee ſeveral fragments of ruined walls, and a moſaic pavement, which appears to have been elegantly deſigned, and wrought with diligence. Although the walls which incloſed it are entirely demoliſhed, and expoſed to every injury, perhaps it is the remains of the Pompeum; but the whole is in ſo ruinous a ſtate, that I did not attempt to make a drawing from it. Advancing farther on, towards the inhabited part of the city, you paſs by ſeveral ſhapeleſs fragments, and arrive at the Temple of Theſeus, now the church of St. George: beyond this, you ſee a very extenſive ruin, it remains on the right hand, very much encumbered with modern dwellings. The plan and ſituation prove it to be the remains of the Gymnaſium of Ptolemy. Farther on is a magnificent building, formerly the portico, called Poikile, in which the ſtoic ſect was inſtituted. This, I have no doubt, has been repaired by Hadrian, or, perhaps, Antoninus Pius, the ſtoic. At a ſmall diſtance weſtward is a ruin, called, by Wheler and Spon, the Temple of Rome and Auguſtus, which I have ſuppoſed to be the entrance to the Agora: it now leads to the Bazar, or market-place, and the principal moſchea; near to this is the Tower of the Winds, and an ancient building, inhabited by a Turkiſh widow.

Proceeding on, through the inhabited part of the city, and ſtill keeping to the north of the Acropolis, you paſs by the Panagia Vlaſtice, or Vlaſtorea, or the Bleſſed Lady of Germination, probably built on the ruins of the Eleuſinium; farther on is a church and monaſtery of nuns, called Agia Kyra; and the Choragic monument of Lyſicrates, uſually called the Lantern of Demoſthenes. You then come in ſight of the magnificent ruins of the Temple of Jupiter Olympius, and the gate of Hadrian, in the way to which you paſs two ruins, perhaps the Pytheum and the Delphinium; immediately beyond the Olympieum, is the Iliſſus, with the ſpring Callirhoë, and the gate Diocharis. Thus have I endeavoured to conduct the reader from the Dypylon, paſſing on the northern ſide of the Acropolis, quite through the city, to the Iliſſus and the Callirhoë.

I have already ſuggeſted the probability, that ſome of the firſt additions to the original city were made in the vicinity of the only entrance to it. The ſituation of the Temple of Bacchus, in Limnæ, of that of Aglaurus, the Anaceum, the Prytaneum, and of ſeveral other buildings in this part of great antiquity, render ſuch an opinion very plauſible; and it is farther ſtrengthened by the poſition of the Areopagus, the antiquity of which appears from its having been the tribunal at which Oreſtes was tried for the murder of Clytemneſtra, and Cephalus for the death of Procris: near this was the place wherein the ſhip was kept which made ſo ſplendid a part of the Panathenaic proceſſion. It appears to have ſet out from the repoſitory on the Areopagus, and thence to have proceeded to the Ceramicus and Eleuſinium, where having been marched round, it advanced to the Pythium, and thence returned to this place, whence it was carried up to the Temple of Minerva Polias, in the Acropolis (*a*).

(*b*) The ruins of a great number of ancient edifices, both near the entrance to the Acropolis, and immediately under its ſouthern ſlope, confirm and illuſtrate our hiſtorical knowledge of this part of the Topography of Athens. But, as each building has a ſeparate place in this work, it is unneceſſary here to deduce the ſeveral proofs of their identity, or to mention more than is ſufficient to give the reader an idea of their relative ſituation.

(*a*) With the Athenians, the Peplus is the ſail of the Panathenaic ſhip, which every fourth year they prepare for Minerva, conducting it through the Ceramicus to the Eleuſinium. Suidas.

(*b*) This and the two next paragraphs are ſupplied by the Editors.

The

The firſt ruin which occurs in advancing from the Olympieum towards the Acropolis, is the Odeum of Pericles, the only traces of which are, a ſemicircular excavation in the ſlope of the Acropolis. Above this is the Choragic monument of Thraſicles, now the chapel of our Lady of the Grotto. Beyond are the remains of an ancient portico (*a*), probably part of the Peribolus of the Temple of Bacchus; it is alſo probable, that they are the remains of the Portico of Eumenes, (mentioned by Vitruvius,) not Eumenidum (*b*) as ſome writers call it. Farther on Weſtward is the Theatre of Bacchus, which, with the preceding building, forms a kind of outwork on the South ſide of the Acropolis.

On the ſummit of the rocky knoll, on the right, the monument of Philopappus forms a conſpicuous object; here may be traced the fartheſt extent of the ancient walls on the South-Weſt. The little hollow on the North of this hill is, probably, the ſituation of the Pyræan Gate. A little farther to the Weſt of the Theatre of Bacchus are the remains of the Theatre of Regilla (*c*). The hollow which divides this from the hill of the Areopagus is, probably, the ſpot called Coele by Pauſanias, or the hollow way. The hill of the Areopagus is, properly, the weſtern continuation of the ſlope of the Acropolis.

The Gates of Athens, enumerated by Potter, are;

Πύλαι Θριασίαι (*d*),	Afterwards named Διπυλον, Dypylon Porta.
Πύλαι Πειραϊκαὶ,	Porta Piraïca;
Ιππάδες,	Porta Equeſtris;
Ἡρίαι,	Porta Sepulchralis;
Ιερίαι,	Porta Sacra;
Ἀιγέως πύλαι,	Porta Aegei;
Διοχάρεις πύλαι,	Porta Diocharis;
Πύλαι Αχαρνικαὶ,	Porta Acharnica;
Διόμειαι,	Porta Diomeica;
Πύλαι Θρᾴκιαι	Porta Thracica;
Πύλαι Ιτωνίαι	Porta Itonica;
Πύλαι Σκαιαὶ	Porta Scaica;
Ἀδριανεῖ πύλαι,	Porta Hadriani (*e*);

Of theſe gates, the Piræan Gate is evident, being almoſt in a right line between the Acropolis and the Piræus, and, as it were, fronting the Propyleum, is the modern way from the fortreſs to the Pyræus.

(*a*) The remains of this portico are a range of ſmall ſemicircular arches, which may be ſeen a few feet above ground, and forms the ſubſtructure of the modern wall of the city.

(*b*) Eumenes was the ſon and ſucceſſor of Attalus, who had given his name to a tribe at Athens; and Eumenes himſelf is ſaid, by Livy, B. 42. to have obliged *beneficiis muneribuſque omnes Greciæ civitates*. So that he is very likely to have had a portico, called after his name, at Athens. I think, therefore, we *ſhould* read in Vitruvius Porticus *Eumenica*, or *Eumenis*. The objections to Eumenidum (beſides the violence of the alteration) are, firſt, that we have no reaſon to believe that the Temple of the Eumenides, on the Areopagus, had any portico capable of containing a number of people; and, ſecondly, that a portico, at ſuch a diſtance, could be of no uſe as a place of refuge from ſudden ſhowers.

(*c*) Or the Odeum of Herodes Atticus. See Pauſanias, on Achaia; where, deſcribing the edifices at Patraſs, he ſays, "on one ſide of the Forum, is the Odeum, where is an Apollo worth obſerving, &c. this is the nobleſt and moſt adorned of any Odeum in Greece, except that of Athens, which exceeds it in ſize, and in every other reſpect. It has been built in my time by Herodes, the Athenian. In my treatiſe of Attica, I have omitted to deſcribe it, becauſe I had finiſhed writing before the building was completed." Dr. Chandler aſſigns ſtrong reaſons for regarding this as the Pnyx. Editor's note.

(*d*) Livy, L. 31. c. 24. ſays of this gate: "Porta ea velut in ore urbis poſita, *major aliquanto*, patentiorque, quam cætera; et intra eam, extraque latæ ſunt viæ.

(*e*) Lycurgus, in his oration againſt Leocrates, mentions a ſmall gate on the ſide of the Iliſſus, without aſſigning its name.

The

The Dypylon is to the north weſt, and is the ſame as the Thriaſian *(a)*. The Equeſtrian I ſhould ſuſpect to be to the ſouth-eaſt under the muſeum. The Itonian the next eaſtward.

Diocharis, ſtill more eaſtward; the ruins of which are ſeen near Callirhoe. After this I ſhould place the Dioméian towards Cynoſarges, and the Acharnian (the ruins of which are viſible) on the north of the city. The Ægean was perhaps not a gate of the city; "the Mercury of Ægeus's gate (which is the expreſſion of Plutarch) rather implying the Hermes before the door of his palace." The Ierai is, perhaps, the ſame as Ηριαι. Of the remainder I ſhould obſerve, that the arch of Hadrian did not lead to the town, and that the Scaian being only mentioned in a Monkiſh legend (*b*), we may reaſonably doubt whether it ever exiſted. The Θρακαι ſeems only an erroneous reading for Θριασιαι. And the Ηριαι may poſſibly be only a poetical epithet given to one of the other gates above mentioned, and which, from the great number of ſepulchres in that part, I ſhould ſuſpect to be the Hypades.

On the Iliſſus was the country called Agra, and the temple dedicated to Diana, Agræa, or Agrotera, the village called Ardettos, the Lyceum, the Stadium Panathenaicum, the fountain Callirhoe, the gate Diocharis, the temple of Ceres in Agra (*c*), the temple of the muſes Iliſſiades, and of Boreas.

On the ſouthern bank of the Iliſſus, at preſent are the following ancient edifices and ruins; Magrati (*d*), Stauromenos Petros (*e*), Agios Nicolaus, Panagia, &c. the bridge over the Iliſſus and Stadium Panathenaicum. Petri, which is generally called the Temple of the Leſſer Myſteries by the travellers ſince Guilletiere. The ruins of the foundations of a gate, and a church, called, Hagia Maria. The ſite of theſe I conceive to be the diſtrict of Agra above mentioned.

There are two natural fountains in the city of Athens, one of which, from a double ſource, furniſhes water enough to form a little ſtream; this riſes under the rock of the Acropolis, on the north ſide of the Propyleum; the other riſes under the rock of the Areopagus, in a grotto, on the north eaſt end; they are both brackiſh, particularly the firſt, which probably will ſhew the ſituation of the temple of Eſculapius (*f*).

The plan which accompanies this deſcription, is engraved from an accurate drawing left by Mr. Stuart, and is intended to ſhow the antiquities only. A map of the ſtreets of the modern city would be too unintereſting to preſent to our readers; a ſmall part, however, is expreſſed near the Acropolis; it extends from the temple of Theſeus, and the Areopagus weſtward, to the gate of Hadrian eaſtward, and forms a kind of oval, which is continued northward beyond the church of Georgio Pico.

Some years ago the city of Athens was ſacked and plundered by a ſmall body of Albanians, immediately after which it was thought expedient by the governor and magiſtrates to erect a wall for the de-

(*a*) Pauſanias mentions the πυλαι μελιτιδες, or Melitiſian gate, near which were the monuments of Cymon; conſequently the gate muſt have been near Pnyx.

(*b*) The life of St. Dennis the Areopagite.

(*c*) Suidas in Αγρα.

(*d*) Diſtant about a ſtone's caſt from the river.

(*e*) Called alſo Ομαγραδι by the Albanians, perhaps from Αβιμος αγροτηρα. It is a little more diſtant from the river than the preceding There is a great deal of rubbiſh on this ſpot, and five ruined churches.

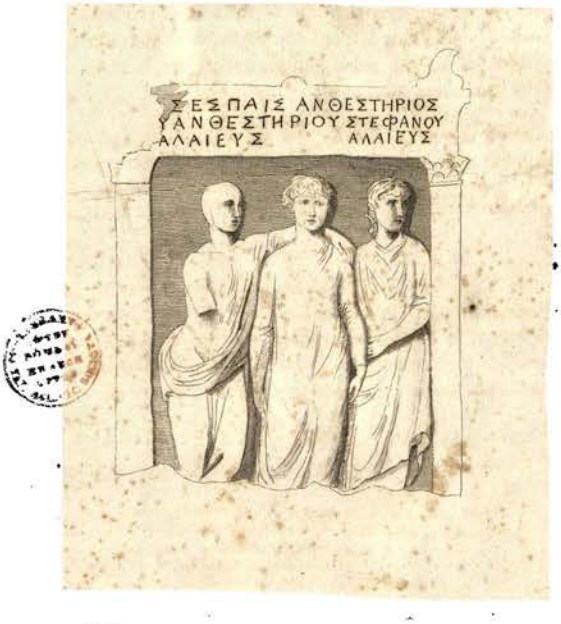
(*f*) For a circumſtantial illuſtration of this part of the topography of Athens, ſee vol. II. p. 3—8.

Thucydides enumerating ſome temples, &c. ſituated to the ſouthward of the caſtle, mentions likewiſe the fountain Enneacrune, ſo called in the time of the tyrants, that is of Piſiſtratus, and ſeems to ſay that it was before called Callirhoe, from ſome beautiful ſprings that formed it. Strabo ſays, that there was without the gate of Diocharis, near the Lyceum, ſome ſprings of ſweet and limpid water, which formerly had been very copious, and were adorned with ſumptuous buildings, but that, in his time, theſe ſprings were much diminiſhed. This muſt be what Thucydides has before related, and which Strabo has again noticed, when he deſcribes the courſe of the Iliſſus, which paſſes by Agra, the Lyceum, and that fountain which Plato has praiſed in his dialogue, intituled, "Phedrus." But how to make theſe authors accord with Pauſanias, who places it near the Odeum, ſeems difficult; although, if we grant the building, which Wheler ſuſpects to be the Odeum, to be that of Herodias, there is a grot near it, which is pierced in ſome places, as if for the admiſſion of a current of water, and correſponds with the deſcription of Enneacrune, given by Pauſanias; over this are ſome conſiderable foundations, and near is the Piræan gate; ſo that if we ſuppoſe thoſe foundations to be the ſituation of the temple of Ceres, it exactly anſwers to what this author ſays of the entrance into the city by that gate, and it will follow, that the temple of Ceres, he there deſcribes as near the Pompeon, is the ſame with this, from the entire deſcription of which he is deterred by a dream. It ſhould be remembered, that the Athenians had no aqueducts before the time of the Romans, of conſequence they had no artificial fountains; but, after Hadrian's aqueduct was finiſhed, it is more than probable, that they alſo had ſome, or at leaſt one fountain, and no place could ſo properly receive this ornament as the Ceramic ſquare, which ſeems to have been the nobleſt and beſt frequented part of the city; and Pauſanias perhaps means, by ſaying the only fountain, not only ſpring, for there are now three in Athens, but the only artificial fountain, like thoſe of Rome, &c. Be it as it will, there is a manifeſt blunder in Pauſanias, nor do I believe it the only one. Of this fountain ſee the quotations, page 8 and 38, vol. I. Pliny makes two fountains of Callirhoe and Enneacrune, as does Solinus.

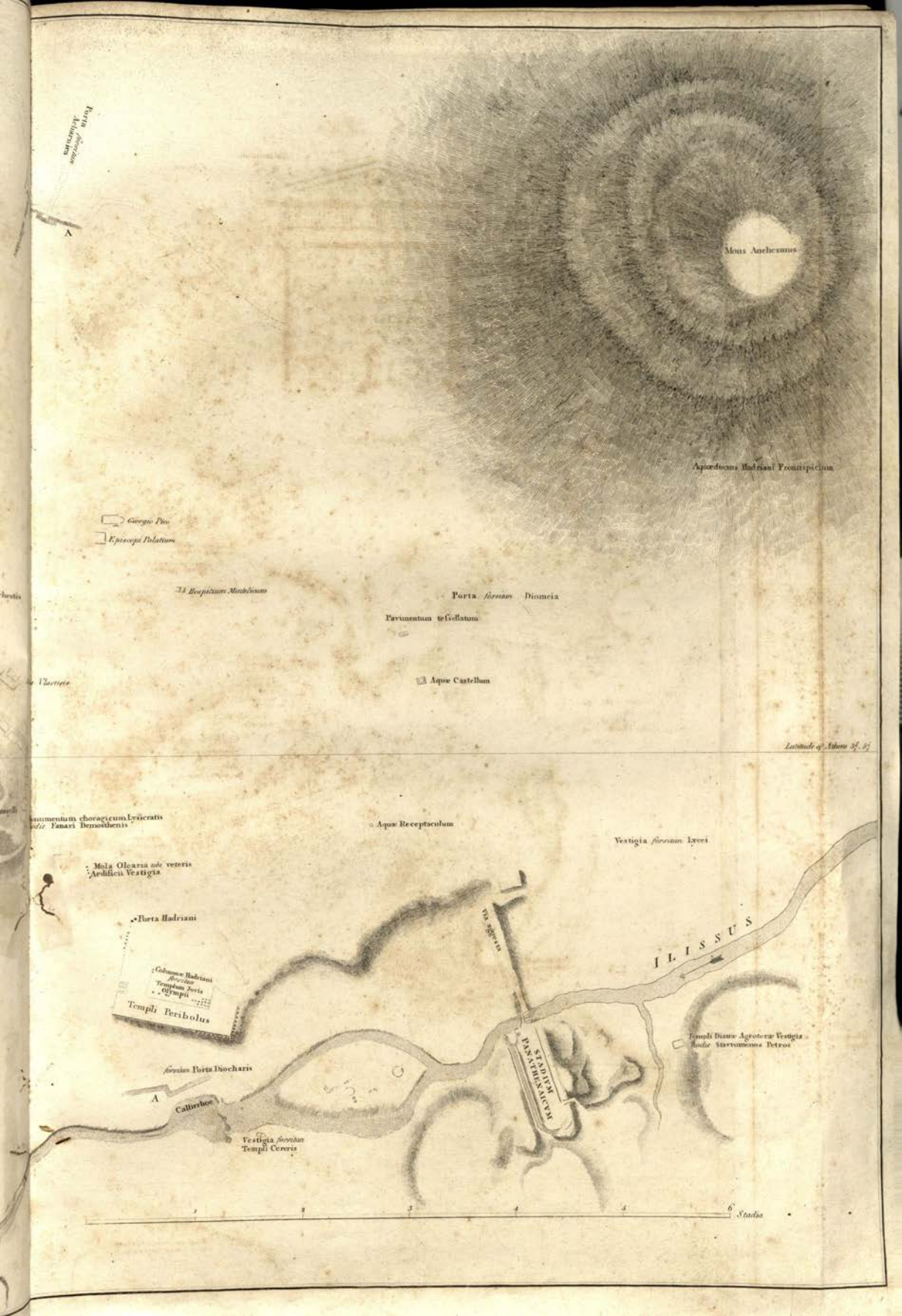
fence of the city againſt any future ſurpriſe of this nature; the inhabitants concurred with zeal in the undertaking, and a ſlight irregular wall, pierced with loop-holes for the diſcharge of muſquetry, was carried round the city, in a ſpace of time remarkably ſhort for a work of ſuch extent.

The head-piece is two Ionic capitals cut out of one block of marble, and an imperfect inſcription on a very fine piece of marble, which ſeems to have been the upper moulding of a pedeſtal; both found in a ruined church on the road of Menidi, about three miles and a half from Athens, before you croſs the Cephiſſus.

The tail-piece is a baſſo relievo in the church of Croſoliotiſſa.



PLAN
of the
ANTIQUITIES
of
ATHENS,
as Surveyed
by J. Stuart
1762
Ecclesia Sancta Trinitatis
Pavimentum
Columna
Ecclesia Sancti Athanasii
Porta Dipylon
Pavimentum tessellatum
Templum Thesei
Rudera forsitan Gymnasii Ptolomei Vestigii
Templum Jovis Olympii secundum Wheleriam et forsitan Poikile
Templum Augusti secundum Wheleriam
Inscriptio Hadriani de Olei Venditione
Rudera
AREOPAGVS
Dionysii Areopagitae et Palatii Episcopalis Rudera
Turris Andronici Cyrrhestis
Mola
Areopagus Odeum Wheleri forsitan Theatrum Regillae
Ecclesia Sancti Demetrii
Porta forsitan Piraea
Cryptae
Fons
Minerva Pallas
Propyleum
ACROPOLIS
Minerva Parthenon
Porticus forsitan Eumenica
Monumentum chorayvicum Thrasylli nunc Panagia Spiliotissa
Odeum forsitan Periclis
Cryptae
MVSEVM
Monumentum Philopappi
Columna
ILISSUS
ILISSUS
Templum forsitan Panopis nunc Sanctae Virginis Ecclesia


Porta forsitan Acharnica
A
Mons Anchesmus
Aquæductus Hadriani Frontispicium
Georgio Pico
Episcopi Palatium
Hospitium Mentelicum
Porta forsitan Diomeia
Pavimentum tessellatum
Aquæ Castellum
Latitude of Athens 37°. 57
Monumentum choragicum Lysicratis
Fanari Demosthenis
Aquæ Receptaculum
Vestigia forsitan Lycei
Mola Olearia ubi veteris Aedificii Vestigia
Porta Hadriani
Via aggesta
ILISSUS
Columnæ Hadriani forsitan Templum Jovis Olympii
Templi Peribolus
Templi Dianæ Agrotoræ Vestigia hodie Stavromenos Petros
STADIVM PANATHENAICVM
forsitan Porta Diocharis
A
Callirrhoe
Vestigia forsitan Templi Cereris
1
2
3
4
5
6
Stadia

Of the Map of Attica.

Introduction to the Liſt of Modern Names of Towns, Villages, Monaſteries, Farms, &c. with their Ancient Names.

IT appears (*a*) from Euſtathius, that the number of the Attic Demoi was 174, many of which are now utterly deſtroyed, and not only the names, but even the ruins ſcarcely remain. I have endeavoured to trace the original names of the modern villages, or, which is the ſame thing, the ſituation of the ancient Demoi. But while I am intent on this work, it occurs to me that even the beſt writers who have treated of the ancient Demoi may be ignorant of the names of ſome of them, as the manner in which they pretend to fill up this number of 174 makes me ſuſpect; for inſtance, Stephanus of Byzantium reckons Cecropia among the Tricomoi; and yet I do not remember to have met with it in any liſt of Demoi that has come to my hands. If the Acropolis was called by this name, the city could only be compoſed of two Comoi or Demoi, whoſe names I ſhall not pretend to determine, but how can it be ſuppoſed that ΑΓΥΙΑ . ΑΡΕΙΟΣΠΑΓΟΣ . ΠΝΙΞ . ΚΟΛΩΝΟΣΑΓΟΡΑΙΟΣ, &c. which were parts of the city, ſhould be Demoi? and, if you take theſe away from the Catalogue, which to me appear pure ſhifts, to make up the number of Euſtathius, they muſt leave a chaſm difficult to fill, and which will be conſiderably augmented, if you ſtill continue to cancel thoſe Iſlands, Rocks, Promontories, Hills, &c. which probably have no title to this name; as ΖΩΣΤΗΡ . ΤΑΡΟΥΣΑ . ΦΑΡΜΑΚΟΥΣΑΙ . ΨΙΤΤΑΛΙΑ . ΦΡΙΤΤΙΟΙ, &c. I have added every name I could pick up, of what ſort ſoever, Mountains, Promontories, Ports, &c. both becauſe as a Geographer theſe too fall within my notice, and becauſe ſome of them ſtand a better chance, in my opinion, to have been Demoi, than many that are uſually inſerted in the catalogues, inſtances of which may be given in ΚΗΠΟΙ . ΚΩΡΩΝΕΙΑ . ΤΕΤΡΑΠΟΛΙΣ . ΤΕΤΡΑΚΟΜΟΣ . ΚΥΧΡΕΙΟΣ . ΕΠΑΚΡΙΑ, &c.

I would likewiſe ſuppoſe, that not only the Eleuſinian Demoi were reckoned in the number of Attic Boroughs, but likewiſe thoſe of Salamis, if not Megara, though it ſeems as if Megara was excepted.

Modern Names of Towns, Villages, Monaſteries, Farms, &c. with their Ancient Names.

Modern Names.	Ancient Names.	Illuſtrations and Remarks.
ΑΒΡΙΩΚΑΣΤΡΟ ΟΡΙΩΚΑΣΤΡΟ or ΣΤΑΥΡΟΚΑΣΤΡΟ.	ΡΑΜΝΟΥΣ.	As the ſituation, the remains of the temple of Nemeſis, and an inſcription, demonſtrate. Perhaps from Ραμνὸς, the name of a plant mentioned by Dioſcorides. lies 62° W. of N. and faces 28° W. S. The ancient walls of this Demos, borough, or town, remain almoſt entire. It is on the ſea ſhore. At a little diſtance from it, inland, are the ruins of a Doric Temple, which is no other probably than that dedicated to Nemeſis.
ΑΝΑΦΙΣΟ.	ΑΝΑΦΛΥΣΤΟΣ.	*Signifies ſurſum ferveo.* I find it 60 ſtadia from Thoricus. Xenoph. Περι προσοδων. Nowa Metochi belonging to the convent of Cyriani. There is a port, with the remains of ſome antiquities, and a church dedicated to τοῦ ἁγίου μεγάλου καὶ ἰαματικοῦ παντελεήμονος.

(*a*) The whole of this liſt appears to have been left in a very unfiniſhed manner by Mr. Stuart, and as ſuch it is given to the publick.

Modern

Modern Names.	Ancient Names.	Illustrations and Remarks.
ΑΓΥΡΑ.	ΑΝΑΓΥΡΟΥΣ.	Vide Suidan Strabon. Perhaps from Αναγυρις called Anagyris fœtida by Linnæus. This town, according to Strabo, is on the sea side between Aexone and Thoræ, which places could not be far from Hassani and Vari, between which villages is a place called Agyra. I should add that off the Promontory, between Agyra and Vari, and which I suppose to be Zoster, is the Island called Phlega.
ΑΛΙΟΠΗΚΗ.	ΑΛΩΠΕΚΗ or ΑΛΟΠΕ.	From Αλοπεξ, Vulpis. The country of Socrates. Perhaps the village now called Aliopeci, situate on the eastern side of Hymettus. Και Αγχιμολιε εισὶ ταφαὶ της Αττικης Αλωπεκῆσι αγχοῦ τε Ηρακλειου τε ἐν Κυνοσαργεῖ. Herodot. v. 64. XI or XII stadia from Athens. Eschines in Timarchum.
ΑΛΙΚΟ Πορτολομπαρδη.	ΛΑΜΠΡΑ ὑπενερθεν και παραλιος.	The nearest sea-port town to Lambrica, from which it is distant about one hour's ride.
ΑΜΠΕΛΟΚΗΠΟΖ.	ΚΗΠΟΙ.	From Κηπος, Hortus.
ΑΓΓΕΛΑΚΙ.	ΑΓΓΕΛΗ.	Perhaps from Αἰγελλω, Nuncio. In the neighbourhood of Καγλια.
ΑΣΑΝΗ.	Perhaps ΑΙΞΟΝΗ or ΑΙΞΩΝΙΑ.	Near the sea, famous for Mullets.
ΑΣΟΜΑΤΟΣ.	ΑΓΧΕΣΙΜΟΣ.	From Αρχειος, Vicinus, Propinquus. Seems to be that cluster of hills lying N. E. of the City. ΣΑΒΑΝΑΚΟΝΔΑ, or ΣΑΝΑΚΟΤΤΑ, is one part of this cluster nearer the city; and Τερκοβενα, that farther off towards Cephisia. On the West of Τερκοβενα is a village called Ψυχηκό. Σαβανακοτα is called likewise Πενακοτα.
ΑΣΟΜΑΤΟΣ.		On Corydallus.
ΑΣΤΕΡΙ and ΣΙΤΗΡΙ.	ΣΤΕΡΙΑ or ΣΤΕΙΡΙΑ.	Pausanias.
ΑΥΛΗΤΟΠΙ.	ΨΑΦΙΔΑΙ.	
ΑΞΑΟΝΑ.	ΑΙΞΟΝΗ.	Near the City.
ΑΓΙΟΣ ΚΟΣΜΑ.		
ΑΓΙΟΣΜΕΡΚΟΥΡΙΟΣ.		
ΑΓΙΑ Ιαννι κυρεανιοτα.		
ΑΓΙΟΣ ΙΩΑΝΝΗΣ ΠΡΟΔΡΩΜΟΣ.		
ΑΓΙΟΣ Ιωαννης θεολογος.		
ΑΓΙΟΣ ΑΘΑΝΑΣΙΟΣ.		
ΑΓΙΟΣ ΣΠΙΡΙΩΝ.		
ΑΓΙΑ ΤΡΙΑΔΑ.	ΤΡΙΚΟΡΥΝΘΟΣ and ΤΡΙΚΟΡΥΘΟΝ.	
ΒΑΦΙ.		

Modern

Modern Names.	Ancient Names.	Illustrations and Remarks.
ΒΑΡΗ.	ΘΟΡΑΙ.	Strabo. Between Lambra and Anagyrus.
ΒΕΡΧΑΜΙ or ΜΠΕΡΧΑΜΙ.	ΕΧΕΛΙΔΑΙ.	Δεμος τῆς Ἀττικῆς απο Εχελου ηρως· οὗτος δὲ απὸ ἕλους τοπου, μεταξυ ὄντος του Πειραιέως, καὶ του Τετρακομου Ηρακλειου, εν ᾧ τους γυμνικους αγῶνας ἐτίθεσαν τοις Παναθηναιοις. Stephanus. Bizant. See Hesychius.
ΒΑΘΗ.	Perhaps ΒΑΤΗ.	
ΒΑΛΑ.		
ΒΑΡΙΒΟΒΙ.		
ΒΑΙ.		
ΒΑΡΝΑΒΑ or ΦΥΡΝΑΒΑ.	ΦΥΡΝ.	
ΒΙΧΙΕΡΑ.	Perhaps ΙΚΑΡΙΑ.	
ΒΡΑΝΑ.	ΒΕΡΕΝΙΚΙΔΑΙ.	
ΒΥΓΛΑΤΟΥΡΡΗ *καὶ* ΦΥΛΑΤΟΥΡΡΗ.	ΦΥΛΗ.	The word signifies, *Tribus, Classis.* ΦΥΛΑΚΑΣΤΡΟΝ on the road from Athens to Thebes on Mount Parnes. A very strong situation, about 5 or 6 miles from Χαστια.
ΒΡΗΣΑ.		
ΒΡΑΩΝΑ.	Forte ΒΡΑΥΡΩΝ.	Τοπος τῆς Ἀττικῆς ἐν ᾧ τα Διονύσια ἤγοντο, &c. Vide Pausanias. Αγχιαλον Βραυρωνα. Mari Adjacentem. Nonnus Dionysiac. XIII. v. 186.
ΒΥΑ.		
ΒΑΡΒΑΡΑ ΑΓΙΑ or ΚΑΓΝΑΡΙ.		
ΒΗΣΣΑ.	ΒΗΣΣΑ.	Populus iste medius inter Anaphlystum Thoricumque fuit. Xenoph. περι προσοδων.
ΒΑΡΙΜΠΟΜΠΙ.		
ΒΑΣΙΛΕΟΠΥΓΟΣ.		
ΒΟΥΡΒΑΣ.		
ΓΥΦΤΟΚΑΣΤΡΟ.		
ΤΕΤΑΛΗ or ΓΕΡΑΛΗ.		
ΓΡΑΜΜΑΤΙΚΟΣ.	ΑΡΜΑ.	Τοπος της Ἀττικης. Suidas. Και παραοιμια οταν δε ἅρματος αστραψη αυτος των χρονιως γενομενων· εστι και της Ἀττικῆς περι την Φυλην καλουμενην υπερχου δε οὗτος δεμος εχων φρουριον οχυρον ομορον, φασι, τῃ ταναγρικῃ. Steph. Την Ἀττικην ὁ εστι περι Φυλην δημον της Ἀττικης ομορον τῃ Ταναγρα. Strabo & Plutarch in Parall. The modern Greeks for Γραμματευς say Γραμματικος, and I am apt to imagine that Αρματευς may have suffered the same change, and be the place now called Γραμματικό or Ἁρματικός.
ΓΙΟΥΠΗ.	ΙΑΠΙΣ.	
ΤΥΡΙΣΜΟΣ.	ΗΛΙΚΗ.	Perhaps a false reading in Strabo. See Chylander's Strabo. Perhaps from Ἕλιξ vortex. Gyrus.

Modern

Modern Names.	Ancient Names.	Illustrations and Remarks.
ΓΙΑΛΟΥ.		
ΓΙΑΝΟΥΛΗ.		Signifies an aqueduct.
ΤΗΣ ΓΡΑΙΣ ΤΟΠΗΔΗΜΑ.		Half way between Caraia and Athens, in the district of Agra
ΔΑΓΑΛΑ.		
ΔΑΦΝΗ.	ΚΟΡΥΔΑΛΛΟΣ.	
ΛΑΟΥΣ.		
ΔΙΟΝΥΣ.	ΔΙΟΝΥΣΙΑ.	Between Stamiti and Cephisia. A Metochi of Cyriani on the foot of Pentelicus near Stamati. Ἔθος τοῖς Ἀττικοῖς λέγειν τα ἔτη και τον υπερπέντοντα αριθμὸν απο τῶν Διονυσίων. Suidas.
ΔΕΡΒΕΝΗ.		A pass guarded.
ΔΕΡΒΗΣΑΓΟΥΣ.		
ΔΡΑΚΟΝΑ or ΤΡΑΚΟΝΙΣ.		Trakonis are four villages on a hilly situation, about six miles from Athens. The Phaleric marsh extends this way.
ΔΗΛΗΣΗ and ΚΑΡΑΔΗΛΗΣΗ.	ΑΧΡΑΔΟΥΣ.	Perhaps from Αχρας, Pyrus communis. Linn. Varietas Sylvestris. A ruined Demos past Calamo in the way to Marcopolis.
ΔΡΑΠΙΤΖΟΝΑ or ΤΡΑΠΙΣΟΝΑ.		
ΕΛΑΔΑ.		
ΕΛΙΑΣ ΑΓΙΟΣ or ΗΛΙΑΣ ΑΓΙΟΣ.		A mountain neat Legrana.
ΕΛΙΜΟΣ or ΕΛΙΜΒΟΣ.	ΕΡΜΟΣ.	A mountain near Anaphlystos. This may possibly be the place now called ΕΛΙΜΟΣ or ΕΛΙΜΒΟΣ. The mutation of an P into an A being very frequent, and the interposition of an I short between two consonants extremely natural.
ΕΛΙΟΥΣΑ and ΛΙΟΣΑ.		
ΕΝΝΕΑΠΥΡΓΟΙ.		Signifying nine Towers.
ΕΛΕΥΣΙΝΑ.	ΕΛΕΥΣΙΣ.	In it there are many ruins.
ΕΜΠΑΙ or ΜΠΑΙ.		
ΕΡΑΚΛΗ and ΙΕΡΑΚΗ.	ΑΡΧΙΛΑΙΑ.	On the Cephissus.
ΖΑΦΗΡΙ.		
ΖΕΦΗΡΙ.		
ΘΕΡΙΚΟ or ΘΟΡΙΚΟΣ.	ΘΟΡΙΚΟΣ.	The situation of this place is very evident, and its name still remains entire. Here are great ruins, among which that of a Theatre is very easily distinguished. The port on which it stands is now called Porto Mandri, and may probably be the same with the Παντο μαθριο of Ptolomy. I could discover no inscription, though I used much diligence.

Modern

Modern Names.	Ancient Names.	Illustrations and Remarks.
ΙΕΡΟΣΑΚΟΥΛΑ ΙΕΡΟΣΑΚΟΥΛΗ.		
ΙΑΝΥΛΙ.		
ΙΕΡΑΚΑ.		
ΙΑΦΟΤΙΑ.		
ΙΑΛΟΥ.	ΑΙΓΙΛΙΑ.	Perhaps from Αιγιλος *herba capris grata.* Meursius confounds the mountain by which the Spartans entered Attica from Eleusis; with the town placed by Strabo between Anaphlystus and Lambra.
ΙΕΡΟ ΣΑΚΥΛΟΜΑΙΝΟΝ or ΜΝΕΜΟΝ.		
ΚΑΝΓΙΑ.	ΛΕΥΚΟΝΙΟΝ.	Where Meton the Mathematician was born.
ΚΑΛΑΜΟ.		Reeds.
ΚΑΙΝΟΥΡΙΑ ΟΣΠΙΤΙΑ.		Signifies new Houses.
ΚΑΛΕΝΓΗ or ΚΑΛΕΝΤΖΗ.		
ΚΑΛΑΝΔΡΙ.		
ΚΑΚΗΣΚΑΛΗ.		Rupes Scironides.
ΚΑΛΟΚΑΜΒΟΣ.		A monastery near Calamo.
ΚΑΛΗΣΑ.	ΕΚΑΛΗ.	Δεμος της Λεοντίδος φυλῆς οδημύτης εκαλιος τα τοπικα εκαλιθεν· εκαλινδε εκαλησι.
ΚΑΛΚΟΥΚΗ.		
ΚΑΛΚΟΜΑΤΑΔΕΣ.		Brazier.
ΚΑΚΗΣΟΥΓΛΗ.		A small rugged mountain near Daphne. It is isolated all round.
ΚΑΛΕΝΧΙ.		
ΚΑΓΝΑΡΑ.		
ΚΑΜΠΟΚΟΙΛΗ.		Hollow field.
ΚΑΠΑΝΔΡΙΤΗ.		
ΚΑΜΑΓΗ.		A round small hill in the Eleusinian plain.
ΚΑΒΟΚΟΛΟΝΝΑΣ.	ΣΟΥΝΙΟΝ.	Distant from the Pirieum 330 stadia. Strabo. 42 Roman miles. Pliny.
ΚΡΕΣΠΙ.		
ΚΑΡΕΛΑ.		
ΚΑΡΑΛΗ.	ΑΓΡΑΥΛΗ *και* ΑΓΡΥΛΗ.	Plutarch in Alcibiade. Perhaps from Ἀγραυλέω. *Ruri pernocto.* Υπὲρ τὸ ςαδιον το Παναθηναϊκον προς τῷ Δήμῳ τῷ απενερθεν Αγρυλη. Harpocrates.

Modern

Modern Names.	Ancient Names.	Illustrations and Remarks.
ΚΑΡΕΙΑ and η ΚΟΥΡΙΑΔΕΣ.	ΙΚΑΡΙΑ η Κυριαδες.	A monastery at the foot of Hymettus.
ΚΑΡΙΤΟΣ Μεϊοχι.		
ΚΑΤΑΦΗΚΑΙ or ΚΑΤΑΦΥΚΕ.	ΦΗΓΑΙΑ.	
ΚΗΦΙΣΙΑ.	ΚΗΦΙΣΙΑ.	The best village in the Attic Territory.
ΚΙΙ.		
ΚΕΡΑΚΥΓΝΗ.		A creek not far from the Pireum.
ΚΕΡΑΜΙΔΑΙ.	ΚΕΡΑΜΕΙΚΟΣ.	Τοπος της Αττικης υψηλός. A place near Athens, where they made bricks and tiles. The ancient Ceramicus εξω της πολεως must have been hereabouts. Signifies *Figlina*.
ΚΥΝΕΓΟΣ.		
ΚΕΙΡΑΤΙΑ.	ΚΕΙΡΙΑΔΑΙ perhaps	Fascia.
ΚΙΟΥΡΚΑ.		
ΚΙΥΑΙ or ΣΥΓΑΙ.		
ΚΟΚΑΛΑ.	Forte ΚΥΚΑΛΑ.	Bones.
ΚΟΜΑΡΡΕΑ.		A fruit.
ΚΡΙΒΑΚΟΛΙ.		
ΚΟΝΔΟΥΡΑ.		Derived from a sort of shoes of that name.
ΚΟΡΟΡΟ.		
ΚΡΟΥΣΑΛΑΔΕΣ and ΚΟΥΡΤΣΑΚΑΔΑΙ, or ΚΡΥΣΑΛΑ or ΚΡΩΠΙΑ.	ΚΡΩΠΙΑ or ΚΥΡΤΙΑΔΑΙ.	Perhaps from Κρωπιον falx. The village called Crusalades by the Greeks is by the Albanese called Κρωπια. The same people call a neighbouring situation Old Curtsalades. There are ruins which may, perhaps, be the remains of Κυρτιαδαι. Note. I here, that is in Cropia, found an inscription with the name Κρωπια on it, but lost it by the carelessness of a servant.
ΚΟΡΔΙΛΙΑ ΠΥΡΓΟΣ.		
ΚΟΡΟΥΓΝΗ.	ΚΟΡΩΝΕΙΑ and ΧΕΡΟΝΗΣΟΣ.	A large and strong town quite ruined Κορωνεια ισι και Χερόνησος προς την Αττικην. Near Prassa is a promontory making one side of the entrance of Porto Raphti; it is now called Corugni, or Κορωγνη.
ΚΟΡΙΟΚΛΕΙΔΙΑ.	ΔΕΚΕΛΕΙΑ.	Decelia is 120 stadia, or 15 miles from Athens, and as much from Boeotia. Thucyd. Lib. VII. It might be seen from Athens, p. 348, on the road from Oropus to Athens, p. 353. See likewise Plutarch in Alcibiades. Now the shortest road from Oropus to Athens passes by a place called Ἁγιος Μερκουριος and Κορυο Κλειδια, which last seems to answer the situation and description.
ΚΟΥΒΑΡΑΣ.		

Modern

Modern Names.	Ancient Names.	Illustrations and Remarks.
ΚΟΥΚΟΥΒΑΝΕΣ *και* ΚΟΥΚΟΥΒΑΩΝΕΣ.		
ΚΟΥΤΑΛΑ.		
ΛΑΜΒΡΙΚΑ.	ΛΑΜΠΡΑ *καθυπερθεν.*	Here are several ruins though without form, and some tolerable sculpture, some sepulchral inscriptions with Lamptreus on them, and another inscription on which is Λαμπρα. It is about 3 or 3½ miles from the sea shore.
ΛΙΒΑΔΗ.	ΥΒΑΔΑΙ *και* ΥΒΑ.	A meadow.
ΛΙΟΝΗ or ΤΡΑΚΟΝΗ Porto.	ΠΕΙΡΑΙΟΣ.	
ΛΙΨΟΚΟΤΑΛΙΑ or ἡ ΨΙΤΤΑΛΙΑ.	ΨΙΤΤΑΛΙΑ.	Perhaps from Ψιττά, cito. An island uninhabited.
ΛΕΚΚΟΝΟΡΑΙ Μέτοχι Αστεριοτα.	ΛΕΚΚΟΝ.	Λεκκον ορος, a Metochi of Λεκκον.
ΛΕΓΡΙΝΑ and ΛΑΓΡΙΟΝΑ.	ΛΑΥΡΙΟΝ.	Perhaps Λαυριον, the υ is frequently changed into γ, for instance, Ἔγριπος from Ἔυριπος, and the termination α added; for, the modern Greeks never finish a word with a consonant. Thucyd. I. II. and VI. Plutarc. Λεγρινα and Λαγριονα, near Καβοκολοννα, and another part near Ῥάφτι, is called Μαυρονορης and Λαυρωνορης. There is a rugged mountainous tract full of exhausted mines and scoria, extending from Porto Pasti to Legrina; at Porto Rafti it forms a promontory called Mauron orise, perhaps a corruption of Laurion oros.
ΜΑΝΔΡΙ Πορτο.	ΠΑΝΤΟΜΑΤΡΙΟ.	
ΜΑΡΑΘΟΝΑ.	ΜΑΡΑΘΩΝ.	Anethum feniculum Linn. Templum Herculis. Herodot. VI. 116. Aberat Athenis millia passuum, five stadia octaginta. C. Nepos in Miltiad. Equally distant from Caryto in Eubæa and Athens. Paus.
ΜΑΡΚΟΠΟΛΙΣ *εις τον* Ευριπον.	ΤΕΤΡΑΠΟΛΙΣ.	Της Αττικης εχουσα δημους και πολεας τετταρας Οινοήν, Προβαλινθον, Τρικορυθον, Μαραθῶνα. And Strabo, in his enumeration of the twelve cities of Cecrops. See Οινοη της Αιαντιδος, in the separate list of ancient names.
ΜΑΡΚΟΠΟΛΙΣ *εις τα* Μεσόγηα.		
ΜΑΡΟΥΣΙΑ.	ΑΜΑΡΥΣΙΑ.	A village, called, perhaps, from the temple of Diana, Amarysia; which was in the Demos Αθμονον. We discovered a subterranean aqueduct near this village; and an inscription. It was in Athmonia. See Paus. Attica.
ΜΑΓΡΑΤΗ.	ΑΓΡΑ *και* ΑΓΡΑΙ.	From Αγρα, Venatio. Εστι καὶ της Αττικῆς πρὸ της πολεως, ἐν ᾧ τα μικρὰ μυσήρια επιτελεῖ.) Μιμήμα τῶν περὶ τὸν Διόνυσον ἐν ᾧ λέγουσι καὶ τον Ηρακλέα μεμυῆσθαι. Step. Biz. Αγρα Δημητρος ἱερον ἔξω της πολεως προς τον ιλισσον. Suidas. Strabo in the 9th Book. Cælius, L. XX. C. 7. and Lib. VIII. C. 7. There is a place near Athens, perhaps 2 miles across the Ilyssus, called Ηγρεαλο πιδεμα, perhaps Αγραι επιδημος. It was certainly a suburb of Athens, across the Ilyssus. And it is probable, that the country between the Ilyssus and the foot of Hymettus was likewise called Αγρα. In this district, about 2 and ½ miles from Athens, is a village of seven or eight houses, called Καρα: and, past the Stadium Panathenaicum, is a church dedicated to St. Peter, in a district called Μαγρατη; it is on the Ilyssus, a little more distant from which are many ruins, and among them some wells and five churches.

Modern Names.	Ancient Names.	Illuſtrations and Remarks.
ΜΑΡΜΑΡΑ.		A large church near Marufia, perhaps the ſituation of the Temple of Diana Amaryſia of the Athmonians.
ΜΙΓΔΙΟΣΙ.		
ΜΑΥΡΟΒΟΥΝΑ.		A mountain contiguous to the South of Hymettus.
ΜΑΥΡΟΝΟΡΗΣΕ.		A mountain over Raſti to the South.
ΜΑΞΙΑΒΟΥΑ *και* ΑΜΑΞΙΑΠΟΥΑ.		
ΜΑΣΙ.		
ΜΕΓΡΑ.	ΜΕΓΑΡΑ.	
ΜΕΝΙΔΗ.	ΠΑΙΟΝΙΔΑΙ.	
ΜΕΛΙΤΑΙ.	ΜΕΛΙΤΗ *και* ΜΕΛΙΤΟΝ.	Perhaps a *μέλι*, Melle. Αγγραυλομουσῶν αὐδὴ τε Διονυσιακὴ Μαραθωνίου καὶ Κοιλῆς Ναϊάδων, Ῥαρᾶς, Μελίσσης.
ΜΕΣΣΙΑ.		Perhaps, Meſſiah.
ΜΕΖΟΚΟΥΑΔΙΑ.		
ΜΕΝΔΕΛΗ.	ΠΕΝΤΕΛΗ.	Mountain.
ΜΥΡΡΕΝΔΑ.	ΜΥΡΡΙΝΟΥΣ.	
ΜΥΡΡΙΝΗ.		Mountain near Megra.
ΜΕΤΡΟΠΗΣΗ.	ΑΜΦΙΤΡΟΠΗ.	See Eſchines's Oration on Timarchus, as cited by Meurſius. ΜΕΤΡΟΠΗΣΗ. The initial vowel being loſt, and the ΜΦ making a ſound in the modern Greek approaching that of an Μ, the accent on the laſt ſyllable in the ancient name may have occaſioned the increaſe of a ſyllable in the modern name. It ſtands at the diviſion of the great road going to Sunium from Athens. The left hand leads by Thoricus, and the right by Anapliſtus.
ΜΥΡΤΕΡΟΡΙ.		Near Megra.
ΜΝΕΜΟΝ.		
ΜΟΝΟΜΑΤΙ.		
ΜΙΚΡΗΣΠΑΤΑ.		
ΜΥΣΤΑ *και* ΜΥΣΣΙΑ.	ΑΛΙΜΟΥΣ.	The Bay near Phaleros, on which Τρὶς ψυγροὶ πελὲ καὶ τριακοσία ϛάδια τὸ ἀγκὼς ἀπεκοίλος. Demoſt. in Eubulide. Perhaps at preſent ΜΥΣΣΙΑ and Τρὶς Πυργοὶ. Strabo places Ἁλιμοῦς after the Φαλερεῖς; and this place may be about 3 or 4 miles from it on the ſea-ſhore, and 4½ nearly from the city.
ΝΟΣΕΑ.	ΑΝΑΚΑΙΑ.	Ἀνακαίω, incendo, is a mountain, and is a part of Varus. There is a great quantity of charcoal made, and fires are frequent on it.
ΟΡΟΠΟΣ *και* ΩΡΟΠΟΣ.		
ΠΑΛΕΟΚΑΣΤΡΟ.		Several ruins have this name, one under Mauro Vouni near Cropia.
ΠΑΛΕΟΣΠΑΤΑ.	ΠΡΟΣΠΑΛΤΑ.	

Modern

Modern Names.	Ancient Names.	Illuſtrations and Remarks.
ΠΑΝΙ Mons.		The mountain of Ceratia.
ΠΑΤΙΣΣΑ.		A village near Athens.
ΠΕΛΗΚΑΣ.	ΠΗΛΕΚΕΣ.	A village and monaſtery near Maryſia.
ΠΕΡΑΜΟ.		
ΠΕΡΩΝΑΙ.		
ΠΕΤΡΑΚΗ.		The convent near Anchesmus.
ΠΙΚΕΡΜΗ.	ΕΠΙΕΙΚΙΔΑΙ.	
ΠΙΓΑΔΙΑ.		
ΠΡΑΣΣΑ.	ΠΡΑΣΙΑ.	Totally ruined on Port Rafti.
ΠΕΝΙΤΟ ΒΑΡΒΑΡΟ.		
ΠΥΝΤΟ ΒΑΡΒΑΡΟ.		See Βουλιαγμενη, and the note in the liſt of ancient names, to which no modern names are aſſigned.
ΡΑΠΗΝΤΟΣΑ.		A mountain, part of Pentelicus.
ΡΑΦΗΝΑ.	ΑΡΑΦΗΝ.	On the ſhore of Attica, not far from Port Raphti. Near it is Brauron, diſtinct from the Brauna of Spon, which is nearer Marathon.
ΡΑΦΤΙ Πορτο.		A large harbour named from Ραφηνη.
ΡΑΨΑΝΑ.		A mountain, where is the Grot of Pan near Vari.
ΣΑ ΑΝΑΚΟΥΔΑ και ΠΕΝΑΚΟΥΔΑ.		
ΣΑΛΕΣΙ.	ΕΙΣΑΛΑΣ ΛΙΜΝΗ.	Stephanus Αλαι.
ΣΚΑΡΑΜΑΓΓΑ Mons.		See Θρια, in the ſeparate liſt of ancient names.
ΣΚΑΡΠΑ.		
ΣΚΟΥΠΕΡΙ.		
ΣΕΝΔΕΡΙΝΑ.	ΑΖΗΝΙΑ.	
ΣΕΠΟΛΙΑ.	ΞΥΓΕΤΗ and ΤΡΟΙΑΙ.	Near Athens.
ΣΕΡΑΚΚΟ.		
ΣΑΦΗΡΙ. ΣΑΤΗΡΙ. ΓΕΦΗΡΙ or ΖΕΦΗΡΙ.		Near Marathon.
ΣΟΥΛΗ.		
ΣΟΦΡΩΝΗ.	ΦΟΡΩΝ.	Φωρων was a ſea-port near the Pireus. See Strabo. Quere, if the port and town were near each other?

Modern

Modern Names.	Ancient Names.	Illustrations and Remarks.
ΣΠΑΤΑ.		Signifies sword.
ΣΤΑΜΑΤΗ.		
ΣΤΕΦΑΝΙ.		
ΣΤΡΑΤΙΟΤΙΚΗ Porto.	ΜΥΝΥΧΙΑ *και* ΜΟΥΝΥΧΙΑ.	
ΣΤΡΙΑΝΗ.		A Convent on Hymettus, 5 miles from Athens. Perhaps from τὰς Ἐριδανὰς.
ΤΟΥΡΚΟΒΟΥΝΑ.		A port of Anchesimus, or of Brilessus. See Βριλησσὸς, in the list of ancient names, to which no modern names are assigned.
ΤΑΤΤΟΙ.		
ΤΡΙΚΕΡΕΙΑ.	ΓΕΡΑΤΑ.	Mountain between Megra and Eleusis.
ΤΡΕΛΟΒΟΥΝΑ.	ΥΜΕΤΤΟΣ.	Mount Hymettus. Ὑμηττὸς is a mountain now vulgarly called Τρελο βουνα, though the few civiller Athenians still call it Τμῆτος βουνα, and monte Umetto, from which the Franks have made monte matto, which in their language signifies mad mountain. And the Greeks have again translated it Trelo vòuni, which likewise signifies the mad mountain.
ΦΑΝΑΡΙ & Porto Catena.	ΦΑΛΗΡΟΝ.	Signifies albus spumeus. Demetrius Phalericus.
ΦΙΛΙΑΤΙ.	ΦΙΛΑΙΔΑΙ.	The country of Pisistratus.
ΦΙΛΙΟ ΚΑΣΤΡΟ *και* ΦΥΛΑΚΑΣΤΡΟΝ.	ΦΥΛΗ.	On the road from Athens to Thebes on Mount Parnes. A very strong situation, about 5 or 6 miles from χασιά.
ΧΑΡΟΛΙ.		
ΧΑΒΟΣΚΙ.		A round lake on a promontory near Vari.
ΧΑΡΑ *και* ΚΑΡΑ.		Near the foot of Hymettus towards Hassani.
ΧΑΡΑΚΚΑ.	ΠΑΤΡΟΚΛΟΥ ΧΑ ΡΑΧ.	Septum Vallum.
ΚΑΡΒΑΤΟΝ.	ΓΑΡΓΕΤΤΟΣ.	A village. The sons of Pallas, having resolved on war with Egeus and Theseus, divided their people in two parts; one part marched openly towards Sphettus, to assault the father; and the other forming an ambuscade waited at Gargettos. They had with them a trumpeter, named Leo, of the village Agnus, who discovered this ambuscade to Theseus. For this reason the people of the Pallene never espouse the women of Agnus.
ΧΑΣΣΙΑ.	ΧΑΣΤΙΑ.	
ΧΡΥΣΑ.		
ΧΤΛΟ ΚΕΡΑΣΑ.		Petraici mons.
ΨΥΧΗΚΟΣ.		

List of Ancient Names.

ΑΒΑΣΚΑΝΤΟΣ.

ΑΓΝΟΥΣ.

ΑΓΥΙΑ. Τοπος Δηλινα την εν τη πολει πυρριχην οδον Ηρακλειων δε ὁ Γλαυκιππος παρα το αιστυ φησιν.

ΑΖΗΝΙΑ.

ΑΘΗΝΑΙ.

ΑΘΜΟΝΟΝ. Δημος της Κεκροπιδος φυλης.
In this Demos was the temple of Diana Amarufia, whence Marufia, the modern village, has its name, and was probably the Old Athmonum. See Marufia.

ΑΙΓΙΑΛΟΣ. A mountain. Εκαθιζετο Ο Ξερξης εν τω Αιγιαλεω ορει της Αττικης θεωρων την εν Σαλαμινι ναυμαχιαν.

ΑΙΘΑΛΙΔΑΙ.

ΑΙΤΙΟΝΑ. Thucyd. Lib. VIII. P. 429.

ΑΚΑΔΗΜΙΑ. Sexilla a Dipylo ſtadia in academiam confecimus. Cic. Vide F. Junii Academiam, c. 1 and 2.

ΑΛΑΙ 'ΑΙΞΩΝΙΔΕΣ.

ΑΛΑΙ ΑΡΑΦΗΝΙΔΕΣ. Αλαι Αραφηνιδες και αλλαι αιξωνιδες δημοι, &cc. Εστι δε ὁ δημος της Αραφηνιδος μεταξυ φηγους της προς Μαραθωνι και βρεχυμυρσου και δ' Αιξωνιδες εξηγουσι της αγιου· εστι και λιμην εκ Θαλασσης.
In the neighbourhood of Marathon many Demoi were ſituated.

ΑΛΟΠΗ. Step. Biz.

ΑΜΑΖΟΝΙΟΝ. Τοπος εν Αττικη ενθα Θησευς των Αμαζονων εκρατησεν ιδιω επολεμουν και κυμη εν η αι Αμαζονες ωκουν. Steph.

ΑΜΑΞΑΝΤΕΙΑ.

ΑΜΦΙΑΔΗ.

ΑΜΦΙΑΛΟΣ ΑΚΡΑ. Strabo.

ΑΜΦΙΜΑΛΟΣ ΚΟΛΠΟΣ. Ptolomy.

ΑΝΤΙΟΧΕΙΑ.

ΑΠΟΛΛΩΝΙΕΙΣ.

ΑΡΑΗΤΤΟΣ. Τοπος εστιν αθηνησιν εν ω πολλοι 'Αθηναιοι δημοσια θαπτουσιν του ορκον τον ηλιαστικον· τοπος Αθηνησιν υπερ το ραιδιον το Παναθηναικον. Harpoc. Τοπος περι τον Ιλισσον εγγυς της Παναθη, &cc.

ΑΡΕΙΟΣΠΑΤΟΣ. Δικαστηριον αθηνησιν. Suidas. Pliny, L. VII. C. 56.

ΑΣΤΥΠΑΛΑΙΑ. A Promontory paſt the Thorai. See Strabo and Stephanus Bizantinus, neither of whom call it a Demos.

ΑΤΑΛΑΝΤΗ. Perhaps the ſame with Ψυτταλια.
An iſland, in which neither Strabo, nor Stephanus, nor Pauſanias, mention a Demos; where it exiſted is to me inconceivable. For between Salamis and the Pyreum is only one iſland, called Lipſocoſtalia.

ΑΤΗΝΗ.

ΑΦΙΔΝΑ. In the convent of Daphne, which is on a hill about half-way from Athens to Eleusis, are several inscriptions, on which the name of Aphidna, or Aphidnaios, is legible.

ΑΧΑΡΝΑ. Sixty stadia or 7½ miles from Athens. Thucyd. II.

ΑΧΕΡΔΟΥΣ.

ΒΕΛΒΙΝΑ. An island near Anaphlystus.

ΒΟΥΚΕΦΑΛΑΣ. Εστι και Βουκεφαλας λιμην της Αττικης. Steph. Bizant.

ΒΟΥΔΩΡΟΝ.

ΒΟΥΤΕΙΑ.

ΒΟΙΩΤΙΑ.

ΒΩΚΑΡΑ and ΒΩΚΑΛΙΑΣ.

ΒΡΙΛΕΣΣΟΣ. Seems to be a part of Turcobouna. See Theophrastus de signis Tempestatum.

ΓΑΛΕΩΤΑΙ.

ΓΟΡΓΥΝΑ.

ΔΑΙΔΑΛΙΔΑΙ.

ΔΑΟΥΣ. Δαοις και παρ Αττικοις δε. Τα των δημων ονοματα, Δαοι καιγειδαι. Stephanus Bizantinus in voce Δαναι.
A monastery on the mountain Pentelicus.

ΔΕΙΡΑΔΕΣ.

ΔΙΑΚΡΙΑ. Regio a Parnethe Brauronem usque Diacria, Hesychio teste, vocaretur.

ΔΙΑΚΟΙΔΗ. Herodot. VI. 103.

ΔΙΟΜΕΙΑ. Διομεια, &c. Ηρακλης γαρ επιξενωθεις παρα Κολυτλω

ΔΟΡΙΣΚΟΣ ΑΚΡΑ.

ΔΡΥΜΟΣ. Inter Boeotiam et Atticam fuit. Harpoc.
Sylva Quercina, from Δρυς, Quercus.

ΕΔΑΠΤΕΙΩΝ.

ΕΙΡΕΣΙΔΑΙ.

ΕΛΑΙΕΥΣ. Oleosus.

ΕΛΟΥΣΑ.

ΕΛΕΝΑ. Now Macronisi. An island lying from Cabo Colonna towards Thoricum.
On the East side of Attica. Ελενιων των κατα Κρωπιδων. Science des Médailles, Tome II. P. 248.

ΕΛΕΥΣΣΑ. An island off Thorai. See Strabo.

ΕΝΝΑ.

ΕΠΑΚΡΙΑ. In summitate arguste definens acuminatus.
Strabo, Book IX. enumerating the twelve cities that composed the Attica in the time of Cecrops. See Suidas.

ΕΠΙΚΗΦΗΣΙΑ.

ΕΡΕΤΡΙΑ. Οι δε απο της Αθηνησιν Ερεβριας η νυν εστιν αγορα. Strabo. Forte Κολωνος Αγοραιος.

ΕΡΕΧΘΙΑ. Birth-place of Iſocrates.

ΕΙΡΙΚΕΙΑ.

ΕΙΡΙΣΙΔΑΙ.

ΕΡΟΙΑΔΑΙ.

ΕΡΧΕΙΔΑΙ. Country of Xenophon.

ΕΡΧΕΙΑ.

ΕΥΚΟΝΘΕΙΣ.

ΕΥΠΥΡΙΔΑΙ. Τριπωμας δε τέτες εκαλεν Ευπυρίδας. κεκροπίδας. πτόλεμας. Step.

ΕΥΩΝΥΜΟΣ.

ΖΩΣΤΗΡ. Της Αττικης ισθμος ὑπτα φασι την λιμνω λυσαι την Ζωστηρ. καθεισαν εν τῆ λιμνη λυσασθαι ἰχθυων Ιλιαδων Θυσιαν Αλιεις λιμνοι. και Αρτεμιδι. και Απολλωνι Ζοστηρίω.
In the promontory near Vari, which I take to be the promontory of Zoſter, is a ſmall round lake encompaſſed on one ſide by precipices; and on the other of no eaſy acceſs, it is now called Voliaſmene, or Chavaſhi. The water is ſalt, and in ſome parts ſo deep as to be ſuppoſed unfathomable.

ΗΕΤΙΩΝΕΙΑ.

ΗΦΑΙΣΤΙΑΔΑΙ. Vide Diog. Laert. in Platone. Lib. III. C. XLI. Meurſius, D. A.

ΘΗΒΗ. Θηβη, &c. ειδη εν τη Αττικῆ. Steph. de urbibus. On the road to Daphne, in the ſituation where I ſuppoſe Lacidai may have been, is a ſepulchral inſcription. Αὐηκλεια Απολλοδορου Συγκλῆρ Θηβαια.

ΘΗΜΑΧΟΣ.

ΘΡΙΑ. Strabo IX. Plutarch in Pericle.
This muſt be near Eleuſis, as the Thraſian Plain received its name from it; and Strabo ſays it is on the ſhore near the promontory Amphialus. There are ſtill ſome ruins in this place called, Scaramanga. Quere, if Skiron was Scaramanga.

ΘΡΙΩΝ.

ΘΥΜΟΙΤΑΔΑΙ. A ſea port, or near one.
See Suidas and Plutarch in Theſeus.
Pollux, Lib. IV. Cap. XIV.

ΘΥΡΓΟΝΙΔΑΙ.

ΙΚΑΡΙΟΣ. Ορος. Plinius, where Comedy was invented.

ΙΑΙΣΣΟΣ. Πολις της Αττικῆς ἐν ᾧ τιμωσι τας Μουσας Ιλισσιδας· ως Απολλοδωρος. Step. de urbibus. Perhaps πολις for πολεμος.

ΙΠΠΟΤΑΜΑΔΑΙ. Callirrhoë. Modern name.

ΙΣΤΙΑΙΑ.

ΙΤΕΑ. Salix. The places where willows grow are ſcarce in Attica, which is a dry ſoil, and has ſcarcely a perennial brook in it. However on the Cephiſſus, near a place called Derviſagu, there are many.

ΙΩΝΙΔΑΙ.

ΚΑΛΗ.	On the sea shore, where the Orator Cecilius was born.
ΚΕΚΡΩΠΙΑ.	I do not remember to have met with this in any list of Attic Demoi; yet Steph. Biz. reckons it among the Τρικομοι. See Ευρπιριδαι, &c. and Thucydides says, εν δεξια εχοντες το Αιγαλεον ορος δια Κεκροπιας εως αφικοντος ες Αχαρνας χωριον μεγιστον. Lib. II. p. 95.
ΚΕΦΑΛΗ.	
ΚΗΔΑΙ.	
ΚΗΤΤΟΙ.	The country of Eubulus. Comic poet.
ΚΙΚΥΝΑ.	
ΚΟΘΩΚΙΔΑΙ.	The birth-place of Eschines orator.
ΚΟΛΛΥΤΟΣ.	Birth-place of Plato, and Timon the Misanthrope. Strabo, Book I. as Colyttus and Melitæ, although separated by ditches and land-marks, who will recount us their precise limits.
ΚΟΛΩΝΟΖ ΙΠΠΙΟΣ.	Collis. Montium fastigium. Locus editus. Κολωνος γης αναστημα τοπος ὑψηλος.—Suidas. Ιππιος ὁ ποσειδων. Ξυνελεξαν την εκκλησιαν ες τον κολωνον (εστι δε ιερον) Ποσειδωνος εξω της πολεως απεχον σταδιους μαλιστα δεκα. Thucyd. Sexilla a Dipylo stadia in academiam confecimus me ipsum huc modo venientem convertebat ad sese Coloneus, ille locus cujus mœsta incola Sophocles ob oculos versebatur. Cicero. De finibus, L. V. C. 1. Sometimes imagined part of the city; if so, they must be between the Pyraic gate and that of the Ceramicus or Dypylon, though I should rather suppose them without the city walls, and between the long walls where there are places whose situation may agree with this epithet.
ΚΟΛΩΝΟΣ ΑΓΟΡΑΙΟΣ.	
ΚΟΛΩΝΟΣ ΜΙΣΘΙΟΣ.	From Μισθος Merces. Salarium, Stipendium militum, pretium habitationis.
ΚΟΝΔΥΛΗ.	Suidas.
ΚΡΑΝΑΑΙ.	
ΚΡΙΩΑ.	
ΚΥΔΑΘΗΝΑΙΟΝ.	Birth-place of Andocides, orator.
ΚΥΔΑΝΤΙΔΑΙ.	
ΚΥΘΗΡΟΝ.	
ΚΥΝΟΣΑΡΓΕΣ.	Τοπος τις εστι παρ αθηνοιας ϗ ιερον ηρακλεους.—Suidas.
ΚΥΝΟΣΟΥΡΟΣ.	Hesychius. Φυλη λακονικη και ακρα τȣ Μαραθωνος προσθην Ευβοιαν Τετραμενη.
ΚΥΧΡΕΙΩΣ.	
ΚΩΛΥΠΕΣ.	
ΛΑΚΙΑΔΑΙ.	Country of Miltiades and Cimon. So entirely ruined, and even the ruins are without a name, and scarce discernible; it must be on the road to Eleusis. It was the second Demos on the sacred road.
ΛΑΡΙΝΕ.	Plinius. Fons.
ΛΑΡΙΣΣΑ.	Step. in voce Larissa, και εν τη Αττικη εστι Λαρισσα.
ΛΟΡΙΣΣΑ.	
ΛΕΙΨΥΔΡΙΟΝ.	Hesychius Χωριοντι.

ΛΕΤΚΟΠΤΡΑ.

ΛΕΥΚΟΠΥΡΑ	Κουβυρα, or Κουφυρα, near 2 miles from Ceratia. On the road to Marcopolis it bears 51° 50′ E. of S. from Lambria.
ΛΗΝΑΙΟΝ.	
ΛΙΜΝΑΙ. From Λιμνας Paluſtris.	Δια ταῦτα εν τῷ αρχαιωτατῳ ιερῷ του Λιονυσου εν Διμναις εστησαν. Demoſt. Orat. in Near. and Λιμναι εν Αθηναις τοπος, &c. Heſychius.
ΛΟΥΣΙΑ.	
ΛΥΚΑΒΕΤΤΟΣ.	A hill near the town.
ΜΑΚΑΡΙΑ.	Πηνη. R. A. 36.
ΜΗΛΑΙΝΑΙ.	
ΜΕΘΟΥΡΙΑ.	Νησος μεταξυ Αιγινης και Λεπτικης.
ΜΕΙΛΗΤΟΝ και ΜΙΛΗΤΟΝ.	
ΟΑ.	
ΟΗ.	
ΟΙΟΝ . ΔΕΚΕΛΙΚΟΝ.	
ΟΙΟΝ ΚΕΡΑΜΕΙΚΟΝ.	
ΟΙΝΑΙ.	
ΟΙΝΟΗ της ΑΙΑΝΤΙΔΟΣ.	Ad Marthonem. Strabo, μιαντων εκ τετραπολεως τῆς περι Μαραθωνα ad Eleutheras. Strabo, Thucydides.
ΟΙΝΟΗ της ΙΠΠΟΘΟΩΝΤΙΔΟΣ.	
ΟΤΡΥΝΕΙΣ or Otrynenſes.	
ΠΑΙΑΝΙΑ ΚΑΘΥΠΕΡΘΕΝ.	
ΠΑΙΑΝΙΑ ΥΠΕΝΕΡΘΕΝ.	Demoſthenes.
ΠΑΛΛΗΝΗ.	Herodot. L. 1. 62.
ΠΑΜΒΟΥΤΑΔΑΙ.	
ΠΑΝΑΚΤΟΣ.	
ΠΑΝΤΟ ΜΑΤΡΙΟ.	Πορτο μανδρι. See other liſt.
ΠΑΝΩΡΜΟΣ.	
ΠΑΡΝΕΣ.	Parnes autem a Boeotiis finibus aberat, cum in occidentali ſui parte. Phylem reſpiceret ut teſtatur Theophraſtus, de ſignis Tempeſt.
ΠΕΡΓΑΣΗ.	
ΠΕΡΣΕΥΣ. πολις.	Step. περι πολεων.

ΠΕΡΙΘΗΟΙΔΑΙ.

ΠΕΡΙΘΟΙΔΑΙ.

ΠΕΡΡΙΔΑΙ.

ΠΙΘΟΣ.

ΠΛΩΘΕΙΑ.

ΠΝΙΞ. Whence the gallery in Pnix was turned (placed, looking) towards the ſea, but in the time of the thirty tyrants it was changed and placed on the ſide of the country.
Μᾶλλον ὁ Παυσανίας Ἀνακειδῶν. Ἱλιστρατιον ἐν τῇ ἐκκλησίᾳ ἔθηκε. Anonym. in Meurſio de Archon, 98.

ΠΟΙΚΙΛΟΣ ΟΡΟΣ. Παυσανιας. καλὰ τὸ ποικίλον καλούμενον ὄρος.

ΠΟΡΟΣ.

ΠΟΤΑΜΟΣ.

ΠΡΟΒΑΛΙΝΘΟΣ.

ΠΤΕΛΙΑ.

ΡΑΡΙΟΝ.

ΣΗΜΑΧΙΔΑΙ.

ΣΑΛΑΜΙΣ.

ΣΚΑΜΒΟΝΙΔΑΙ. On the way to Eleuſis. Paul. L. I. Alcibiades.
Situated on a torrent.

ΣΚΙΡΑΣ. Strabo καὶ ΣΚΙΡΑ.

ΣΚΙΡΟΝ. The firſt Demos on the ſacred road was called Skiron; it was ſituate on a torrent, probably that which riſes in Ancelimus; and joins the Cephiſus, there are now no remains of it; perhaps the ſame with Καλαμαργα.

ΣΠΟΡΓΙΔΟΣ.

ΣΥΒΡΙΔΑΙ.

ΣΥΠΑΛΗΤΤΟΣ.

ΣΠΕΝΔΑΛΗ and ΕΦΣΝ ΔΑΛΗ.

ΣΦΕΤΤΟΣ. It is curious, that Sphettos ſhould have the ſame relation to Sphetteros, thine or yours, that Hymettos has to Hymetteros, mine or ours.

ΤΕΤΡΑΚΟΜΟΣ ΗΡΑΚΛΕΟΣ.

ΤΙΘΡΑΣ.

ΤΙΤΑΚΙΔΑΙ.

ΤΡΙΝΕΜΕΙΣ.

ΤΡΟΙΑ. Εστι και αλλαι Τροῖαι ἐν Αττικῃ κωμαι ἧτις νυν Ξυπετη δημος καλειται. Steph.

ΤΥΡΜΙΔΑΙ.

ΥΑΚΙΝΘΟΣ. Παγω υπερ των Σφενδονιων. Suidas.

ΥΔΡΟΥΣΑ. An iſland, and may poſſibly be called Γαιδρονισης; it lay off the Axonians.

ΥΣΙΑΙ. Ο ινωλω αἱρέσει, τῇ Υσιαις, δημους τους ἐσχατους τῆς Αττικης. Herodot, 5. 74.

ΥΦΟΡΜΟΣ.

ΦΑΡΜΑΚΟΥΣΑΙ. Are two iſlands in the Straights of Salamis.

ΦΑΥΡΑ. An uninhabited iſland near Aſtypalea.

ΦΕΛΛΕΥΣ. Ὅρος της Αττικης.

ΦΗΓΑΙΑ ΑΔΡΙΑΝΙΔΙΣ ΚΑΙ ΑΙΓΕΙΔΟΣ. Φηγευς τω ὄρος Μαραθῶνι.

ΦΗΓΑΙΑ ΠΑΝΔΙΟΝΙΔΟΣ.

ΦΗΓΟΥΣ. Και ἐν οδῷ τῃ απ᾽ ωρωπου εἰς σουνιον Φηγουσ. Suidas.

ΦΛΥΑ.

ΦΟΡΜΙΣΙΟΙ.

ΦΡΕΑΡΡΟΙ. Birth-place of Themiſtocles.

ΦΡΙΓΙΑ. Εστι και τα Φρύγια ἀξίλογος τοπος μεταξυ Βοιωτιας και Αττικης.

ΦΡΙΤΤΙΟΙ.

ΧΙΤΩΝΗ.

ΧΟΛΛΑΡΓΟΣ.

ΧΟΛΛΙΔΑΙ.

ΧΡΥΣΑ.

ΩΡΥΧΙΟΝ. Τοπος τῆς Αττικῆς το τοπικον, ὠφύχιος. Ευφοριων Διονύσω. Ἴσχυσε ἐν περιχίοισιν ἔρυσιν ουλόσαιδο. Step. de Urb.

ΩΡΩΠΟΣ.

ΩΓΥΓΙΑ. Ελέγετο και η Αττικη πασα Ογυγια. Step.

Modern Names of the Villages in the Megareſe Territory.

ΒΙΖΚΙΑ.	ΛΕΑΝΔΡΟΣ.
ΔΕΡΒΕΝΗ.	ΜΑΖΑΙ.
ΔΟΔΕΚΑ ΕΚΚΛΕΣΙΑ.	ΜΕΓΑΡΑ or ΜΕΓΡΑ.
ΚΑΚΙΣΚΑΛΗ.	ΠΕΡΑΧΟΡΑ.
ΚΟΝΔΟΥΡΑ·	ΣΟΥΣΑΚΗ.

To theſe we may add ſome Villages in the Megaran Tract.

ΑΓΧΟΗ.	ΝΙΣΑΙΑ.
ΑΙΓΕΙΡΟΥΣΑ · *και* ΑΙΓΕΙΡΟΣ.	ΠΗΓΑΙ.
ΑΙΓΟΣΘΕΝΑ.	ΣΙΔΟΥΣ.
ΕΛΙΣΣΑΝΤΗ.	ΣΚΙΡΟΣ.
ΚΡΩΜΙΟΝ.	ΤΡΙΠΟΛΙΣΚΟΣ. ὧν οἱ Τριποδοι Τριποδισκιον λεγοῦται καθ ὃ η νυν ἀγορά τῶν Μεγαρεων κεῖται. Strabo, p. 604.
ΜΕΓΑΡΑ.	

Modern Names in the Order they occurred ſailing from Schiathos to Negropont.

ΠΟΝΤΙΚΟΝΗΣΙ.	ΑΛΙΒΕΡΙ.
ΕΛΛΕΝΙΚΟΣ.	ΠΡΟΘΙΜΟΣ.
ΣΥΡΟΧΟΡΗ.	ΒΟΥΦΑΛΟΣ.
ΟΡΕΟΥΣ.	ΑΡΜΙΡΟ ΠΟΤΑΜΟ.
ΑΓΙΑ.	ΚΑΜΑ ΒΑΓΝΗ.
ΛΙΘΑΔΑ.	ΣΤΟΥΡΑ, in which bay are
ΙΑΛΤΡΑ.	ΗΑΓΙΟΣ, ΓΕΩΡΓΙΟΣ, ΔΗΛΙΣΙ, &c. and ſeveral iſlands.
ΛΥΨΟΣ.	ΕΜΠΟΡΙΟΝ.
ΡΟΥΒΙΑΙΣ.	ΚΑΒΟ ΜΑΡΜΑΡΙΟΝ.
ΛΥΜΝΗ.	ΠΕΤΑΛΟΥΣ, five iſlands.
ΓΡΑΙΑΖ ΣΠΗΛΙΑΙΣ.	ΓΛΥΚΟΡΕΜΑΤΑ.
ΠΟΛΙΤΙΚΑ.	ΚΑΡΙΣΤΟΣ.
ΕΥΡΙΠΟΣ.	ΚΑΣΤΡΙ, ruins.
ΠΑΛΑΙΟ ΚΑΣΤΡΙ.	ΚΑΒΟΔΩΡΟΣ.
ΒΑΘΙΑΣ.	

Shores

Shores, Ports, and Promontories, beginning at Cenchrea, and proceeding to Sunium.

ΚΗΓΚΡΕΙΑ.	
ΣΟΥΣΑΚΙ.	
ΚΑΚΙΣ ΚΑΛΗ.	
ΤΡΑΠΙΖΟΝΑ.	Between Trapizona and Draco are fome creeks; and on the promontory which projects moft is a ruin of a round building, probably a temple.
ΔΡΑΚΟ.	Pyreum. For a particular defcription of this, fee the Chart.
ΣΤΡΑΤΙΩΤΙΚΗ.	Munychia.
ΦΑΝΑΡΗ ΠΟΡΤΟ.	The ancient Phalerum.
ΜΥΣΙΑ.	Alimus.
ΤΡΙΣ ΠΥΡΓΟΙ.	
ΑΓΙΟΣ ΚΟΣΜΑ.	
ΑΓΥΡΑ.	
ΧΑΒΟΣΚΗ and ΒΟΥΛΙΑΣΜΕΝΗ.	
ΒΑΡΗ.	
ΛΟΜΠΑΡΔΗ, or ΑΛΙΚΟ.	
ΑΝΑΦΙΣΤΟ.	Anaphlyftus.
ΛΗΓΡΑΝΑ.	
ΧΑΡΑΧΑ.	Patrocli Charax.
ΚΑΒΟ ΚΟΛΟΝΝΑ.	Sunium.
ΤΑ ΠΗΓΑΔΙΑ ΤΟΥ ΠΑΣΚΙΑ.	
ΠΑΝΟΡΜΟΣ, or Agio Nicola.	
ΠΟΡΤΟΜΑΝΔΡΙ.	
ΘΟΡΙΚΟΣ.	Thoricus.
ΤΟΥΚΟ ΛΙΜΝΙΟΝΑ.	
ΔΑΣ ΚΑΛΙΟ.	An iſland with ſome ruins, formerly a monaſtery.
ΚΑΚΙ ΘΑΛΑΣΣΑ.	
ΚΟΡΟΥΓΝΗ.	
ΠΟΡΤΟ ΡΑΦΤΗ.	

ATTICA

from an Actual Survey by

Mr. Stuart.

Stadia

5 10 20 30 40 50 60 70 80 90 100

British Statute Miles

1 2 3 4 5 6 7 8 9 10

PLAIN OF LEFSINA

MOUNTAIN of TRIKERETA

Gycadi Limni

LEFSINA

Old Castle

Lake

STEPANI-VUNA or AEGILIUS

Monastery of Daphne

Road to Eleusis

Kira

Ruins

Aira

DAPHNI-VUNA or CORYDALUS

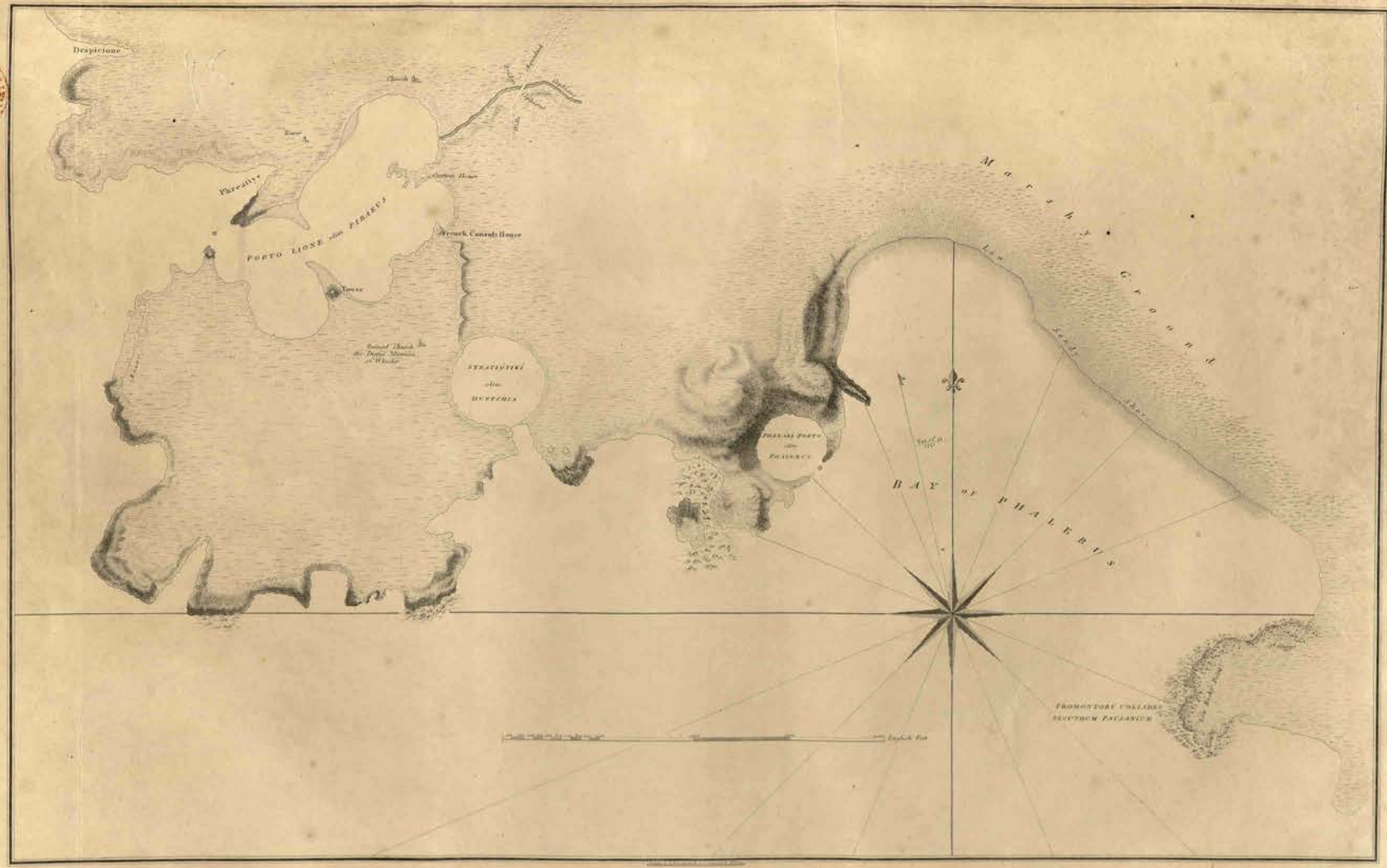
Acharnia

Cagnitza

Conduit

Conduit

Conduit


Drapicione
Church
Tower
Phreatty
PORTO LIONE alias PIRAEUS
French Consuls House
Tower
STRATIOTIKI
alias
MUNYCHIA
PHALARI PORTO
alias
PHALERUS
Marshy Ground
Low Sandy Shore
BAY OF PHALERUS
PROMONTORY COLLADES
SECUNDUM PAUSANIUM
English Feet

CHAPTER I.

Of the Temple of Theſeus.

THE Travellers who have viſited the City of Athens, and the Authors who have deſcribed its Antiquities, all agree, that this Doric Temple, one of the nobleſt remains of its antient magnificence, and at preſent the moſt entire, was built in honour of Theſeus. This opinion is abundantly juſtified by the ſculptures in ſome of the metopes, for, mutilated as they are, it is evident ſeveral of the exploits of that hero are there repreſented *(a)*.

Nor can it be doubted, that this is the Temple which both Plutarch and Pauſanias place near the Gymnaſium of Ptolemy *(b)*; great remains of that Gymnaſium are yet ſtanding, and their ſituation in regard of this Temple agrees exactly with the information thoſe authors have left us.

On what occaſion Theſeus was thus honored, we are taught by the above-mentioned authors. Plutarch particularly, after recounting his heroic deeds, and the ingratitude of the factious Athenians towards him, with his baniſhment and death, ſays, " In after-times, ſeveral motives concurring, the Athe-" nians honored him as a hero. Many of thoſe who fought againſt the Medes at Marathon imagined " they ſaw his apparition in complete armour, ruſhing before them on the enemy. After the con-" cluſion of the Median war, Phædon being Archon, the Athenians conſulting the Oracle, the Pythian

(a) We may therefore aſſume this temple as a fixt and certain point, which will determine the ſituation not only of the Gymnaſium of Ptolemy, but alſo of the Poikile, and of the Agora; as I have remarked in the firſt volume of this work, page 40, and attempted to illuſtrate by a plan inſerted in the tail-piece of the laſt chapter of that volume.

(b) Καὶ κεῖται μὲν ἐν μέσῃ τῇ πόλει παρὰ τὸ νῦν γυμνάσιον. Plut. in Vit. Theſei. And he lies interred in the middle of the city, near the preſent Gymnaſium. Ἐν δὲ τῷ γυμνασίῳ τῆς ἀγορᾶς ἀπέχοντι οὐ πολὺ, Πτολεμαῖον δὲ ἀπὸ τοῦ κολοσκευασμένου καλουμένου, λίθου τί εἰσιν Ἑρμαῖ, θεὰς ἄξιοι, καὶ εἰκὼν Πτολεμαίου χάλκη, καὶ ὁ τι Λίβος Ἰόβας ἐδιδάσκει κεῖται . . . Πρὸς δὲ τῷ γυμνασίῳ Θησέως ἐστιν ἱερόν. Pauſan. Attic. c. xvii. p. 39. Not far from the Agora is the Gymnaſium, called from its founder the Ptolemæum; in this are placed Hermai of ſtone, which deſerve our notice; here is alſo the brazen ſtatue of Ptolemy, and that of Juba the Lybian, &c. Near the Gymnaſium is the Temple of Theſeus.

The following inſcription found among the ruins of this Gymnaſium, ſeems to relate to this ſtatue of Ptolemy.

ΟΔΗΜΟΣ
ΒΑΣΙΛΕΑΠΤΟΛΕΜΑΙΟΝ ΒΑΣΙΛΕΩΣΙΟΥΒΑ
ΥΙΟΝ ΒΑΣΙΛΕΩΣΠΤΟΛΕΜΑΙΟΥ ΕΚΓΟΝΟΝ
ΑΡΕΤΗΣ ΕΝΕΚΕΝ ΚΑΙ ΕΥΝΟΙΑΣ ΤΗΣ ΕΑΥ
ΤΟΥ.

The people
Have erected this ſtatue of king Ptolemy,
The ſon of king Juba, the nephew of king
Ptolemy, on account of his virtues and
His good will towards them.

This Ptolemy was the ſon of Juba the younger, and Cleopatra Selene, a daughter of Anthony and Cleopatra. He could not be founder of the Ptolemæum, becauſe it is mentioned by Cicero long before the birth of Ptolemy the Lybian. See his treatiſe *de finibus*, (Lib. v. 1.) A Ptolemæo Logi filio Conditum: Pauſanias in Atticis (Nota) Ed. Olivet.

"Prieſteſs anſwered, that they ſhould bring back the bones of Theſeus, depoſit them honourably in "their city, and with a religious obſervance keep them there *(a)*."

This was accompliſhed when Cymon the ſon of Miltiades had conquered Scyros; there, after a diligent ſearch, he diſcovered the venerable remains of the Hero, of ſuperior ſtature, with the brazen point of a ſpear, and a ſword lying by him (theſe weapons in the heroic age were of braſs); and having embarked them on board his ſhip, he carried them to Athens, where they were received by the citizens with ſplendid proceſſions and ſacrifices, as if the Hero himſelf had returned to viſit them. His remains were depoſited in the middle of the city, near the preſent Gymnaſium.

Nor was this all; feſtivals were inſtituted, and games celebrated, in honour of the event; and on this occaſion, as it has been generally ſuppoſed, happened that famous conteſt between Æſchylus and Sophocles, two competitors for dramatic glory, who ſince that time, if we except Euripides, have hardly either of them had a rival: the victory was adjudged to Sophocles, and his high-ſpirited antagoniſt, unable to ſupport the diſgrace, or ſubmit to the deciſion of his Judges, left his country, and paſſed into Sicily a voluntary exile. This was tranſacted, we are told by Plutarch, in the year that Aphepſion was Archon *(b)*, which the beſt authorities place in the fourth year of the ſeventy-ſeventh Olympiad, 467 before Chriſt; that is, exactly forty years before the death of Pericles, or preciſely at the time when he began to acquire popularity and power in Athens: ſo that this Temple may well be accounted a work of the age of Pericles.

It is built of Pentelic marble, and, in the language of Vitruvius, is a Peripteros, as will be particularly explained in the remarks on Plate II. The principal front faces the Eaſt; and the pediment of that front appears to have been adorned, like thoſe of the Parthenon, with figures of entire relief, fixed in their places by cramps of metal; for on the face of this pediment remain ſeveral holes, in which the ends of thoſe cramps have been inſerted, though the figures they ſupported are all of them deſtroyed.

On the metopes in this Eaſtern front, are repreſented ten of the labours of Hercules; and on the four metopes next that front, both on the Northern and Southern ſides, are eight of the atchievements of Theſeus. It will appear the leſs extraordinary, that the labours of Hercules ſhould make ſo conſiderable a part of the ornaments of this Temple, when we recollect the reſpect and gratitude which Theſeus profeſſed to that Hero, who was his kinſman, had delivered him from a tedious captivity, and had reſtored him to his country; on his return to which, he conſecrated to Hercules all the places that the gratitude of his citizens had formerly dedicated to himſelf, four only excepted; and changed their names from Theſéa to Herculéa *(c)*. Nor could it be eſteemed a ſlight compliment to Theſeus, when on building this

(a) Plutarch, in the Life of Theſeus.

(b) Plutarch, Life of Cymon.

(c) Συγχωρήσαντος δὲ τοῦ Αἰδωνέως, λαβὼν ὁ Θησεὺς ἐκποδὼν μὲν τὰς τοῦ Ἄιδου, δόντος αὐτοῦ καὶ τὸν φόβον ἀνῃρηκέναι. ᾗ ἴσως ἐκπέμψας τιμίοις φάρμακοις αὐτὸν τῆς νόσου ἐξίλασεν, ἔπειτα καθήρασιν Ἡρακλεῖ, ᾗ περιηγήσασθαι τὰ ἀπὸ Θορικίου, Ἡρακλείας, πόλιν τετρᾴφαμον. Plut. in Vit. Theſ.

Aidoneus granting the requeſt of Hercules, Theſeus was releaſed from priſon. He returned to Athens, where his friends ſtill retained ſome authority; and there, whatever ſacred places the citizens had before aſſigned him, he conſecrated to Hercules all, except four, changing their names from Theſia to Herculéa. Plutarch in the Life of Theſeus. Euripides alſo, in the tragedy of Hercules, relates this inſtance of the gratitude of Theſeus; he there introduces that hero addreſſing Hercules in the following manner:

V. 1322. Θήσεως μὲν ἐν ἑλίσσει, τῷ τέμει Χάρᾳ
Ἔκτα δ' αὖ τἀμὰ πρὸς πάλωσιν Παλλάδος.
Ἔκτιζ χθόνα τὰν ἀγνὸν μιάσμαλος
Δόμοις τε δέξαι, χρημάτων σ' ἐμῶν μέρος·
Ἃ δ' ἐντάλλει δῶρ ἔχειν, σώσας σφαγὰς
Δὶς ἑπτὰ παῖδας Κνώσιων καλλιπλοκάμους.
Σὺ ταῦτα δέξαι σωθεὶς δέ μοι χθονὸς
Τιμὴν δίδαξον· σοῦ γὰρ ἐκτισμοῦμαι
Σέβειν τὸ λοιπὸν ἐκ βροτῶν μάλιστα θεόν.

Ζῆθος· Ἰανθίππη δ' εἶσ' ἐς ἕδρας μόλῃς,
Θησεῖσιν, λαοῖσι τ' ἐξηγεῖσθαι,
Τίμιον ἐνδέξιν πᾶσ' Ἀθηναίων πόλει.

Obedient to the law, retire from Thebes,
And to the city patroniz'd by Pallas
Proceed with me; thy blood-polluted hands
There duly purified, thou ſhalt receive
From me a manſion, and ſhalt ſhare my wealth;
The gifts my country erſt beſtow'd on me,
For that in Crete, twice ſeven Athenian youths,
Death-doom'd, I ſav'd, and ſlew the Minotaur,
Be thine; to me whatever ſacred and apart
The land contains, henceforth to thee be ſacred,
And bear thy name thou living; but when dead,
And to the ſhades below thou ſhalt deſcend,
With ſacrifice, and marbles high imboſt
With coſtly ſculpture, all th' Athenian State
Shall celebrate thy virtues, &c.

V. 1336. Κἀγὼ χάριν σοὶ τῆς ἐμῆς σωτηρίας
Τὸν δ' ἐπίλοιπον.

And I for my deliverance wrought by thee
Will thus my debt of gratitude repay.

I appre-

this Temple to his honour, their labours were thus placed together. The remainder of the metopes, and the pediment of the poſticus, or Weſtern front, have never been adorned with ſculptures.

It is now a church dedicated to St. George, for whom the preſent Athenians have as high a veneration as their anceſtors had for Theſeus; and to this we probably owe that it is not in a more ruinous condition. It ſeems ſcarcely worth mentioning, that Mr. Vernon, who viſited Athens in the year 1675 (*a*), and

I apprehend that I may be thought to have miſinterpreted Euripides, when I tranſlated λαίνοισι ἐξογκώμασι by ſculptured marbles; I ſhall endeavour to apologize for my miſtake, if it is one, by relating what occaſioned it. In the ION Euripides takes notice of ſome ſculptures that adorned the front of the Temple at Delphi, among others the battle of the Gods and Giants is ſaid to be on ſtone walls ἐν πύργοις λαίνοις. Theſe muſt have been figures in *relievo*, for of ſtatues it cannot be ſaid they are ſculptured on ſtone walls, λαίνοισι ἐξογκώμασι, ſtones ſwelling or prominent might, I imagined, by a metaphor, be employed to ſignify *alto relievos*, ſuch as we ſee in the metopes of the Temple of Theſeus, repreſenting the labours of Hercules, and to theſe I imagined the expreſſion alluded.

This Temple was finiſhed in the time of Euripides, when I ſuppoſe him at leaſt 16 years old; for he was born the firſt year of the 75th Olympiad; and we cannot allow leſs than 5 years for the erecting this building, and finiſhing the paintings and ſculptures which adorned it. Euripides, we are told, began at a very early age to write tragedy; theſe ſculptures were then new, and probably the beſt that had been ſeen at that time; they were doubtleſs univerſally admired by the Athenians, whoſe vanity would eagerly apply the ſlighteſt ſuggeſtion that ſhould do honour to themſelves and their Hero. The words in queſtion, underſtood as I have tranſlated them, would, I thought, make him a prophet, whoſe promiſe they had juſt then compleatly fulfilled. The *Hercules furens* of Euripides, like the ſculpture of the Temple of Theſeus, celebrates unitedly the virtues of the two Heroes.

(*a*) The following letter from Mr. Francis Vernon was written to the publiſher of the Philoſophical Tranſactions, giving a ſhort account of ſome of his obſervations in his travels from Venice through Iſtria, Dalmatia, Greece, and the Archipelago, to Smyrna, from whence this letter was dated January 10, 167$\frac{4}{5}$.

'SIR,

I muſt beg your excuſe for not having written to you in ſo long a ſpace: the little reſt I have had, and the great unſettledneſs of my condition, is the reaſon: neither have I now any great curioſities to impart to you; only ſome ſmall circumſtances of my journey I will run over.

From Venice I ſet out with thoſe gallies which carried their ambaſſador that went for the Porte. We touched at moſt of the conſiderable towns of Iſtria and Dalmatia, by the way. In Iſtria we ſaw Pola, an antient republick. There remains yet an Amphitheatre entire; it is of two orders of Tuſcan pillars, placed one over another, and the lower pillars ſtand on pedeſtals, which is not ordinary; for commonly they have nothing but their baſes to ſupport them. There is likewiſe a Temple dedicated to Rome and Auguſtus; a triumphal arch built by a lady of the family of the Sergii in honor of ſome of her kindred, which commanded in theſe countries; beſides ſeveral inſcriptions and ancient monuments which are in divers parts of the town.

In Dalmatia I ſaw Zahara, which is now the metropolis of the country. It was anciently called Jadera. It is now very well fortified, being encompaſſed on three ſides with the ſea, and that part which is towards the land extremely advantaged by all the contrivances of art, having a caſtle and a rampart of very lofty baſtions to guard it. I found here ſeveral antient inſcriptions by me copied, which will not find room in the compaſs of a letter. We paſſed in ſight of Zebenico, and ſaw three forts, which belong to the town, St. Nichola, St. Gioanni, and la Tortezza Vecchia, but we went not aſhore. That which is worth ſeeing in Dalmatia, is Spalatro; where is Diocleſian's Palace, a vaſt and ſtupendous fabrick, in which he made his reſidence when he retreated from the empire. It is as big as the whole town: for the whole town is indeed patched up out of its ruins, and is ſaid by ſome to take its name from it. The building is maſſive; there is within it an entire Temple of Jupiter, eight ſquare, with noble Porphyric pillars and cornice, worth any body's admiration. There is a court before it, adorned with Ægyptian pillars of that ſtone called Pyropoicilos, and a Temple under it, now dedicated to Sta. Lucia; and up and down the town ſeveral fragments of antiquity, with inſcriptions and other things, worth taking notice of.

Four miles from Spalatro is Salona, which ſhews the ruins of a great town. About as much farther from Salona ſtands Cliſſa, upon a rocky hill, an eminent fortreſs of the Venetians, which is here the frontier againſt the Turk: from whence they repulſed him in their late wars with great honour. I was at Leſina, where is nothing very remarkable; but Biondi, who has written our Engliſh hiſtory, was of it. Trau is ancient, and hath good marks of its being ſo. Here I ſpoke with Doctor Staſileo, who put out that fragment of Petronius Arbiter; and I ſaw his manuſcript.

I was in the harbour of Raguſi, but not in the town, becauſe we made no ſtay there. From hence we paſſed the gulf of Budua, and ſaw the mountains of Antivari, the plain of Durazzo, and Apollonia, and came to Saſſino, a ſmall iſland, from whence we could ſee the town of Valona, and the mountains Acroceraunii, which are very near, and are now called mountains of Chimæra. I ſtaid a fortnight in Corfu, and had time to view all that was conſiderable in the iſland, particularly the gardens of Alcinous, that is the place where they are ſuppoſed to have been, now called Chryſida, a moſt delicious ſituation: the ancient port now called Νεωρ Σκαλζιν, and ſeveral foundations of antient fabricks. In Zante I was likewiſe a fortnight, where I ſaw but little of antiquity; what is modern is very flouriſhing, and the iſland rich and plentiful.

I went from Zante to Patraſs, a town in Achaia of good note among the ancients. Near it is a great mountain, mentioned by Homer by the name of Petra Olenia. In the town are ſeveral maſſive ruins, which few there know how to give any account of. There are the remains of a large church, dedicated to St. Andrea, who they ſay was martyred there. This is the firſt town I ſaw on the continent of Greece. The plain about it is very fruitful, full of ſprings and rivulets; finely wooded with olive trees, cypreſſes, orange and lemon trees. The citrons here are counted among the beſt of the Turkiſh empire, and are ſent for preſents to Conſtantinople. So are all their fruit in very good eſteem.

In Athens I have ſpent two months. Next to Rome I judge it the moſt worthy to be ſeen for antiquities of any I have yet been at. The Temple of Minerva is as entire as the Rotunda. I was three times in it, and took all the dimenſions, with what exactneſs I could; but it is difficult, becauſe the caſtle of Athens, in which it ſtands, *is* a garriſon, and the Turks are jealous, and brutiſhly barbarous, if they take notice that any meaſure it. The length of the *cella*, or body of the Temple without ſide is 168 } feet
The breadth 71 } Engliſh.
Theſe meaſures you may rely on as exact to $\frac{1}{4}$ a foot.

The *portico* of the Dorique order, which runs round it, hath 8 pillars in front, and 17 on the ſides; the length of the portico is 230 feet Engliſh. I have taken all the dimenſions within, with thoſe of the πρόναος and porticos; but they are too long for a letter. The *fuſte* or ſhaft of the pillars is 19$\frac{1}{2}$ feet in circumference. The intercolumnium 1$\frac{1}{4}$ of the diameter of the pillars.

The Temple of Theſeus is likewiſe entire; but 'tis much leſs, though built after the ſame model: the length of its *cella* is but 73 feet, the breadth 26. The whole length of the *portico* which goes round it, 123 feet. 'Tis a Dorique building, as is that of the Minerva. Both of them are of white marble. About the cornice on the outſide of the Temple of Minerva is a *baſſo relievo* of men on horſeback, others in chariots; and a whole proceſſion of people going to a ſacrifice, of a very curious ſculpture. On the front is a hiſtory of the birth of Minerva.

In the Temple of Theſeus on the front within ſide the *portico*, at the Weſt end, is the battle of the Centauri; and at the Eaſt end ſeems to be a continuation of that hiſtory; but there are ſeveral figures of women, which ſeem to be Pirithous's bride; at thoſe other, ladies which were at the wedding. On the outſide the *portico*, in the ſpaces between the Triglyphi, are ſeveral of the prowеſſes of Theſeus, moſt in wreſtling with ſeveral perſons, in which he excelled: all his poſtures and looks are expreſſed with great art. Others are monſters, which he is made encountering with, as the bull of Marathon, the boar of Calydon, &c.

There

and Dr. Spon, with Sir George Wheler, who came there early in the following year, have written their

There is a Temple of Hercules, a round fabrick; only ſix feet diameter, but neat architecture. The pillars are of the Corinthian order, which ſupports an architrave, and frize, wherein are done in *relievo* the labours of Hercules. The top is but one ſtone, wrought like a ſhield, with a flower on the outſide, which riſeth like a plume of feathers.

There is yet ſtanding the tower of Andronicus Cyrrheſtes, which is an octogon, with the figures of 8 winds, which are large and of good workmanſhip, and the names of the winds remain legible in fair Greek characters (where a houſe, which is built againſt it on one ſide, does not hinder) as Ἀπηλιώτης, Εὖρος, Νότος, Ζέφυρος, each wind placed againſt its quarter in the heavens; and the roof is made of little planks of marble, broad at bottom, and which all meet in a point at top, and make an obtuſe pyramid of ſome 32 or 36 ſides.

There is a delicate Temple of the Ionique order in the caſtle; whether of Pandroſus, or of whom, I cannot tell; but the work was moſt fine, and all the ornaments moſt accurately engraven; the length of this Temple was 67 feet, Breadth 38 feet.

Theſe pillars which remain of a portico of the Emperor Adrian, are very ſtately and noble; they are of the Corinthian order, and above 52 feet in height, and 19½ *in* circumference; they are canellate; and there are now ſtanding ſeventeen of them, with part of their cornice on the top. The building to which they belonged, I meaſured the area of, as near as I could conjecture, and found it near a thouſand feet in length, and about ſix hundred and eighty in breadth.

Without the town, the bridge over the Iliſſus hath three arches, of ſolid ſtone work: the middleſt is near 20 feet broad. There is the *ſtadium* yet to be ſeen, whoſe length I meaſured, and found it 630 feet, near to what the preciſe meaſure of a ſtadium ought to be, viz. 625.

Towards the ſouthern wall of the caſtle there are the remains of the theatre of Bacchus, with the portico of Eumenes, which is near it; the ſemi-diameter, which is the right line of the demi-circle which makes the theatre, is about 150 feet. The whole body of the ſcene, 256. Monſ. *De la Guilloiere*, in that book he hath written of Athens, hath made a cut of a theatre, which he calls that of Bacchus, which is a mere fancy and invention of his own, nothing like the natural one; which, by the plan he has drawn of the town, I judge he did not know. I give you this one point, that you may not be deceived by that book, which is wide from truth; as will appear to any body who ſees the reality, though to one who hath not ſeen it, it ſeems plauſibly written. I have dwelt long on Athens, but yet have ſaid nothing. This town deſerves a whole book to diſcourſe of it well, which now I have neither time nor room to do; but I have memorials by me of all I ſaw; which one day, if it pleaſe God, I may ſhew you.

Thebes is a large town, but I found few antiquities in it, excepting ſome inſcriptions and fragments of an old wall, and one gate, which they ſay was left by Alexander, when he demoliſhed the reſt. It is about fourſcore fifty miles diſtant from Athens, as I judge.

Corinth is two days diſtant: the caſtle of Ἀκροκόρινθος is ſtanding, which is very large. The main of the town is demoliſhed; and the houſes, which now are, ſcattered and a great diſtance from one another.

So is Argos, which to go round would be ſome four or five miles, as the houſes now ſtand; but if they ſtood together, they would ſcarcely exceed a good village. Napolo della Rumilia is a large town, and full of inhabitants, and the Baſha of the Morea reſides there; it is but very few leagues diſtant from Argos.

Sparta is quite forſaken; Meſtra is the town which is inhabited, four miles diſtant from it. But one ſees great ruins thereabouts; almoſt all the walls, ſeveral towers, and foundations of temples, with pillars and chapitres, demoliſhed: a theatre pretty entire. It might have been anciently ſome five miles in compaſs: and about a quarter of a mile diſtant from the river Eurotus. The plain of Sparta and Laconia is very fruitful, and long, and well watered. It will be about eighty miles in length, as I judge. The mountains on the Weſt ſide of it are very high, the higheſt I have yet ſeen in Greece; the Maniotes inhabit them. But the plain of Calamatta, which anciently was that of Meſſene, ſeems rather richer. Corone is very abundant in olives. Navarino, which is eſteemed the ancient Pylos, hath a very ſtrong caſtle, fortified by the Turks, and is the beſt port in all the Morea. Alpheus is much the beſt river, and the deepeſt, and with great reaſon extolled by all the ancient poets, and choſen for the ſeat of the Olympick games; for it is very pleaſant. The plains of Elis are very goodly and large, fit to breed horſes in, and for hunting; but not ſo fruitful as Argos and Meſſene, which are all riches. The beſt woods I ſaw in Peloponneſus, are thoſe of Achaia, abounding with *pines* and wild *pear*, the Ilex and Eſculus trees; and where there runs water, with *plane* trees.

Arcadia is a very goodly champain, and full of cattle, but is all encompaſſed with hills, which are very good and unhewn. Lepanto is very pleaſantly ſituated on the gulf, which runs up as far as Corinth; and without the town is one of the fineſt fountains I ſaw in Greece, very rich in veins of water, and ſhaded with huge plane trees; not inferior in any thing to the ſpring of Caſtalia on Mount Parnaſſus, which runs through Delphos, excepting this, that one was choſen by the Muſes, and the other not; and poetical fancies have given immortality to the one, and never mentioned the other.

Delphos itſelf is very ſtrangely ſituated on a rugged hill, to which you have an aſcent of ſome two or three leagues; and yet that is not a quarter of the way to come up to the pique of Parnaſſus, on the ſide of which hill it ſtands. It ſeems very barren to the eye, but the fruits are very good where there are any. The wines are excellent, and the plants and ſimples which are found there, very fragrant, and of great efficacy.

About Lebadia, and all through Bœotia, the plains are very fertile, and make amends for the barrenneſs of the hills which encompaſs them; but in winter they are apt to be overflown for that reaſon, and to be turned into lakes; which renders the Bœotian air very thick, and ſo were their ſkulls too, if the ancients may be believed concerning them; though Pindar, who was one that ſublimated poetry to its higheſt exaltation, and is much fancied and imitated in our age, as he was admired in his own, was born there: and Amphion, who was ſaid to be ſo divine in his muſic that he raviſhed the very ſtones, had ſkill enough to entice them to make up the walls of Thebes; ſo that not every thing that is born in a dull air is dull.

Theſe vales I found much planted with *cotton*, and *ſeſamum*, and *cummin*, of which they make a great profit and a great trade at Thebes and Lebadia. I went from Thebes into the iſland of Eubœa, or Negroponte, and ſaw the Euripus, which ebbs and flows much after the nature of our tides; only the moon, and ſometimes the winds, make it irregular. The channel, which runs between the town and a caſtle, which ſtands in an iſland over againſt it, is ſome fifty feet broad; and there are three mills on it, which ſhew all the changes and varieties that happen in the current. Near the Euripus, and oppoſite to the town, they ſhew a port which they ſay was Aulis, and it is not improbable, for it muſt be thereabouts. Between Negroponte and Athens is a high hill called , formerly very dangerous, but now guarded by Albaneſes: it is part of Mount Parnaſſe; and near it on the left hand lies Mount Pentelicus, from whence the Athenians anciently fetched their ſtone, and now there is a convent of Caloieris there, one of the richeſt in all Greece.

In going from Athens by ſea, I embarked in a port which lies juſt by Munichia: that which they call Porto Pyræo lies behind it a mile diſtant, which is a large port, able to contain 500 veſſels. There are the ruins of the town yet remaining, and of the walls, which joined it to the city of Athens. I ſailed by Porto Phalero, the ancient haven of Athens, which is rather a road than a port. I ſaw an iſland called Φανάρι, where the Athenians had anciently mines. I went aſhore on the promontory of Sunium to view the remains of the temple of Minerva, which is on it. Hence I ſailed among the Iſles of the Archipelago, Macroneſia, Thermia, Serphanto, Syphanto, till I came to Melo. From Melo I ſailed through the Cycladis to come hither. I paſſed by Andros, Tenos, Mycone, Delos; Naxia and Paros I ſaw at a diſtance. We ſailed near the Northern cape of Sio, and the Southern of Mytelene or Leſbos, and ſo came into the Gulph of Smyrna. Within this Gulph ſtands Burla, near ſome ſmall iſlands, which is judged to be the ancient Clazomenæ; Foja, which is the ſame with the ancient Phocœa: near this the river Hermius diſcharges itſelf into this Gulph.

In this my journey I had ſome miſadventures. My companion Sir Giles Eaſtcourt died by the way. At ſea I was plundered by the Serphiotes, where I loſt all my letters, and yours among the reſt, which you ſent to

my

their names on the wall within this Temple; their example has been followed by ſeveral other travellers of diſtinction (*a*).

PLATE I.

A View of the Temple of Theſeus.

On the foreground are Albanian huſbandmen winnowing corn, which is done by lightly toſſing up the grain, when the Eteſian wind blows away the chaff. A Turkiſh ſervant, accompanied by his maſter's ſon, is giving orders to them. The kind of temporary ſhed, under which an Albanian with his wife and children are ſitting, continues to be called by its ancient name a *kaly'be*. Theſe Albanians are the huſbandmen of Greece; are generally Chriſtians of the Greek ritual; and ſpeak a peculiar language. The ground on the northern ſide of the temple has been waſhed away, and a conſiderable part of the foundation appears. The more diſtant mountain on the right hand is the Eaſtern extremity of Hymettus, that part of it is now called *Lecon-oros* and *Kynegos*. The ſharp-pointed conical hill near the temple is Ancheſmus. On the left is a mountainous tract, riſing to no great height, nearly in the middle of the Meſſogeia, or plain that ſurrounds Athens; it is now called *Turco-bouno*, and was perhaps the Brileſſus of the ancients. At the foot of this, towards the North, the river Cephiſſus runs through a very pleaſant village, called Patiſſa; this was formerly, if we may believe the tradition of the country, the ſituation of the ancient academy: the *two* diſtant cypreſs trees, which are ſeen between the poles of the kaly'be, grow in this village, and mark its ſituation. On the left is part of Mount Parnes, now called Chaſha, near the eaſtern extremity of which is Chorio Eledio, anciently Decelia (*b*).

PLATE II.

The Plan of this Temple.

The Vitruvian deſcription of a Peripteros is here fully exemplified (*c*); it has a portico of ſix columns in each front, and on each ſide a range of eleven columns, excluſive indeed of the columns on the angles, a particular in which, it has been before obſerved, the Greeks differed from the Romans, who, as Vitruvius directs, included the columns on the angles in the number eleven. The diſtance of theſe lateral columns from the wall of the cell, is here ſomewhat more than the ſpace of one intercolumniation; they connect the two porticos, and, by that means, complete a covered walk quite round the cell of the temple.

A A. The porticos.

B. The pronaos, or anti-temple.

my Lord Ambaſſadour at Conſtantinople, and Conſul Rycaut, whom I find here a very civil and knowing gentleman; and I am much obliged to him for his favours. I have been as curious as I could in taking the latitudes of ſome remarkable places: as I find them I ſhall give them you:

	° ′		° ′
Athens,	38 5	Patras,	38 40
Corinth,	38 14	Delphos,	38 56
Sparta,	37 10	Thebes,	38 22
Corone,	37 2	Negroponte, or Chalcis,	38 31

I deſire you to preſent my humble ſervices to the Gentlemen of the Royal Society. I am, &c.

(*a*) The preſent ſtate of this temple is as follows:—The cell is encloſed at the Eaſtern end by a modern wall, as expreſſed by the dotted lines, within which is the altar. The Weſt door is walled up, and the preſent entrance is through a very ſmall modern door. (See the plan, letter H, on the South ſide of the cell). The roof is a ſemicircular vault, in which ſmall openings are left for light; this is probably of the ſame date as the encloſure of the Eaſtern end. The ſite of the wall c c is very apparent, and ſome ſtones project from the ſide walls, which formed part of it.

Mr. Stuart has, in a memorandum, alluded to the above ſtate of the temple, as follows in a deſcription of the column, with inſcriptions, in the temple of Theſeus, now the church of St. George, in Athens. The inſcriptions may be ſeen in the ſecond part of the work publiſhed by Dr. Chandler, p. 60, 61, 62, 63.

The door belonging to the poſticus, or weſt end of the ancient temple, is ſtopped up with dirt and fragments of marble; among them was the column on which the above referred-to inſcriptions are engraved, one only was then viſible; but, about ten years ago, a Turk broke through this door in order to rob the church; among other ſtones which he diſplaced, was the marble in queſtion, all the inſcriptions of which are now acceſſible; by Wheeler's account, it ſeems, in his time, to have ſupported the trapezon, or altar, ſituated in the tribune at the Eaſt end of the aforeſaid church. There are four inſcriptions on this column, one of which is ſo ruined as not to be legible.

(*b*) Since the deſcription of Plate I. was written by Mr. Stuart, a ſlight wall, about eight feet high, has been built entirely round the city; this wall, in the preſent view, paſſes between the group of figures with the kaly'be and the temple, ſo as to obſtruct the view of it from the ſpot from whence he drew it. The door ſerving for the entrance of the temple, at preſent marked H in Plate II. is ſeen clearly in this view.

(*c*) Peripteros autem erit. See Galliani's Vitruvius. Vitruv. Lib. III. Ch. I. p. 100.

a a. The antæ.

b b. The columns that ſeparated the portico from the pronaos. Theſe haye been demoliſhed, but the circles marked in the pavement determine their ſituation and ſize.

c c. The wall which ſeparated the pronaos from the cell of the temple. See Note (*a*), p. 5.

C. The cell or naos of the temple.

D. The poſticum.

E E. The pteromata, or wings.

This temple ſtands nearly Eaſt and Weſt, and on the pavement of the portico a line is cut, which ſeems to have been intended for a meridian. I diſcovered it too late, being obliged to quit Athens before I could make the neceſſary obſervations for determining the degree of accuracy with which it is drawn. In the plan I have inſerted it partly from recollection, that ſuch future travellers as may wiſh to beſtow ſome diligence on this ſubject, may be able the more readily to find it (*a*).

PLATE III.

The elevation of the eaſtern front.

PLATE IV.

Tranſverſe ſection of the Eaſtern portico. Here the front columns are removed to ſhew the antæ and columns of the pronaos with its frize, the diſtribution of the beams of the cielings of the Lacunaria.

The ſculpture on the frize over the antæ of the pronaos. Here we ſee repreſented a battle and a victory. It ſeems an action of great importance, for it is honoured with the preſence of ſix divinities, three of whom, though ſomewhat defaced, are yet to be diſtinguiſhed for Jupiter, Juno, and Minerva. It is not eaſy to decide who are the divinities repreſented in the other groupe; amongſt the combatants, there is one of ſuperior dignity, more vigorous exertion, and more ample ſtature; a robe trails behind him; he hurls a ſtone of prodigious ſize at his adverſaries. May it not repreſent the phantom of Theſeus, ruſhing impetuouſly on the Perſians at the battle of Marathon? His miraculous apparition there was firmly believed by the Athenians, and was one inducement to their building this temple. The victory of Marathon was certainly one of the moſt glorious atchievements of the Athenians; and there is a ſort of modeſty and piety in their attributing, as here they appear to do, this amazing victory rather to the protection of the gods, and the aſſiſtance of their hero, than to their own valour. The laſt figure has evidently been employed in erecting a trophy.

The ſculpture on the frize over the antæ of the poſticus. This repreſents the battle of the Centaurs and Lapithæ. Amongſt the combatants, one hero alone has thrown a centaur to the ground, and is in the act of killing him. This hero I ſuppoſe to be Theſeus. In the middle of this piece of ſculpture is Caneus, who, invulnerable by weapons, is overwhelmed by a huge piece of rock, with which two Centaurs are about to cruſh him. This circumſtance is introduced by Ovid, in the deſcription he makes Neſtor give of the Centaurs and Lapithæ. Metam. L. XII. & 506.

(*a*) This line is diſtinguiſhed by the letters F. G.

Mr. Revett agrees with Mr. Reveley in thinking that this could not poſſibly be a meridian line, becauſe the ſun never could ſhine on the ſpot where it is, being in the ſhadow of the columns: the ſun at noon would alſo be ſo high as to cauſe the ſhadow of the entablature to cover the greateſt part of it.

Mr. Reveley has added this line from the deſcription given him by Mr. Revett; for though Mr. Stuart had written the above deſcription, the line was neither expreſſed in the drawing, nor on the plate.

PLATE V.

Longitudinal section of the Eastern portico and pronaos.

PLATE VI.

Fig. 1. The capital and entablature of the columns of the portico, with the metope of the North East angle.

Fig. 2. The soffit of the corona, and of the mutules, with the distribution of their guttæ. The diameters of the columns vary from $\overset{\text{Feet}}{3} : \overset{\text{Inch}}{3} : \overset{'}{35}$, to $\overset{\text{Feet}}{3} : \overset{\text{Inch}}{3} : \overset{'}{65}$.

PLATE VII.

The capital and base of one of the antæ; section of the entablature over the columns and antæ of the pronaos and posticum, and the section of the cornice of the pediment.

A. Capital of the antæ on a larger scale.

B. Section of the cornice of the pediment.

PLATE VIII.

Fig. 1. The section of the entablature and lacunaria, with the mouldings, and part of the basso relievo on the front of the pronaos.

Fig. 2. The plan of the soffit and lacunaria.

PLATE IX.

A. Profile of the capital on a large scale.

B. Profile of the annulets full size.

C. The flutings of the columns full size, with the manner of describing them, viz. divide the chord a b into five parts; from the chord set off the depth of the fluting inward 0 : 1 : 1, as at d; erect a perpendicular on the center of the chord, on which set off the distance $6 : \frac{2}{10}$ from k to e; from e draw the lines e f and e g, which are the boundaries of the central segment f d g drawn with the radius e k; divide the lines e f and e g into three parts each, and from the centers h and i so found, compleat the curve by drawing the segments *a* f and *g* b.

D and E. The ornaments painted in the soffit of the lacunaria.

F. The manner of describing the ornament marked E. The distance between the circles is found by the angles of the base of an isosceles triangle at the center of one circle, and at the point of bisection at the periphery of the other.

Operation.

D A. The diameter of the circle.

A B. Ditto.

D. The central point.

B.

B. The point in the periphery from which are deſcribed with the circles diameters, the arcs interſecting each other in the parallel lines.

PLATE X.

Half the flank, and half the longitudinal ſection of the temple.

PLATE XI.

Six of the metopes in the Eaſtern front, Fig. 1. being in Southern angle, the reſt follow in their proper order.

Fig. 1. Hercules and the Nemean lion.

Fig. 2. Hercules and Iolaus deſtroying the hydra.

Fig. 3. Hercules and the Arcadian ſtag.

Fig. 4. Hercules taming the Cretan bull.

Fig. 5. Hercules with the horſe of Diomede.

Fig. 6. Hercules with Cerberus.

PLATE XII.

Four of the metopes on the South ſide; Fig. 7 being that in the Eaſtern angle, the reſt follow in their proper order.

Fig. 7. Theſeus deſtroying the minotaur.

Fig. 8. Theſeus with the bull of Marathon (*a*).

Fig. 9 and Fig. 10. Theſe, as well as thoſe which follow, of which no deſcriptions are given, is too much ruined to diſcover what the ſubjects are.

PLATE XIII.

Four of the metopes on the North ſide, Fig. 11 being that in the Eaſtern angle, the reſt follow according to their numbers.

Fig. 11. Theſeus kills Creon, king of Thebes.

Fig. 12. Hercules kills Antheus.

Fig. 13. Theſeus overcoming Skiron (*b*).

Fig. 14. Theſeus killing the Crommian ſow.

PLATE XIV.

Four of the metopes in the Eaſtern front, ſucceeding in proper order thoſe in Plate 10, that numbered 18 being in the Northern angle.

Fig. 15. Ruined baſſo relievo.

(*a*) After his arrival at Athens he took the bull of Marathon and drove him into the city.

(*b*) He threw the robber Skiron headlong from the rock into the ſea.

Fig. 16. Hercules with the girdle of Hippolita.

Fig. 17.

Fig. 18. Hercules taking the golden apples from the garden of the Heſperides.

PLATES XV, XVI, XVII, XVIII, XIX, XX.

The ſculpture in the frieze of the pronaos; here we ſee repreſented a battle and a victory. It ſeems an action of great importance, for it is honoured with the preſence of ſix Divinities, three of whom, though ſomewhat defaced, are yet to be diſtinguiſhed for Jupiter, Juno, and Minerva; it is not ſo eaſy to decide who are the Divinities in the other groupe. Amongſt the combatants, there is one of ſuperior dignity, more vigorous exertion, and more ample ſtature; a robe trails behind him; he hurls a ſtone of prodigious ſize at his adverſaries. May it not repreſent the phantom of Theſeus, ruſhing impetuouſly upon the Perſians at the battle of Marathon? His miraculous apparition, on that memorable occaſion, was firmly believed by the Athenians, and was one inducement to their building this Temple. The victory at Marathon was certainly one of their moſt glorious atchievements; and there is a kind of modeſty and piety in attributing (as here they appear to do) this amazing victory to the protection of the gods, and the aſſiſtance of their hero, rather than to their own valour. The laſt figure has evidently been employed in erecting a trophy.

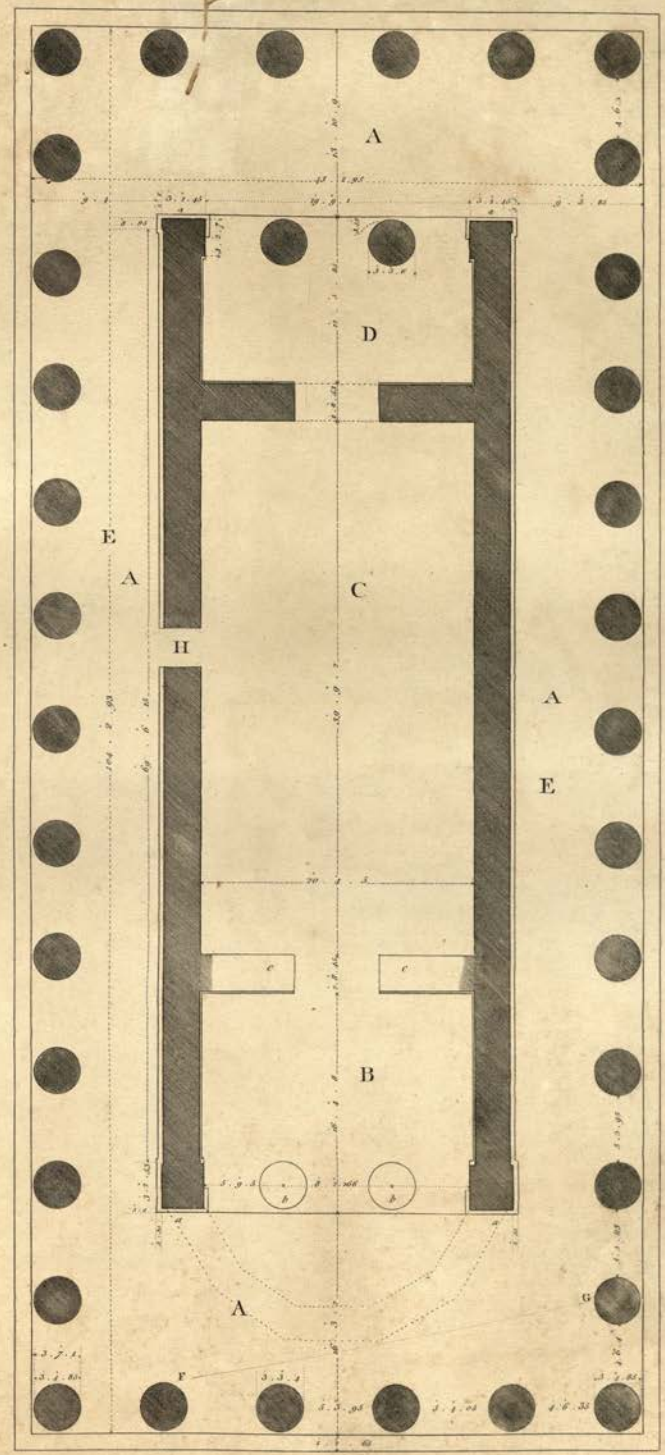
It may be proper to obſerve, that the ſculpture on this temple is very fine and much relieved, the limbs being in many places entirely detached, which is perhaps one reaſon that they are ſo much damaged.

PLATES XXI, XXII, XXIII, XXIV.

The ſculpture on the frieze of the poſticus, repreſenting the battle of the Centaurs and Lapithæ. Among the combatants one hero only has thrown a Centaur on the ground, and is in the act of killing him. This hero I ſuppoſe to be Theſeus. In the center of this frieze is Cæneus, who, being invulnerable by weapons, is overwhelmed by a huge piece of rock, with which two Centaurs are about to cruſh him; this circumſtance is introduced by Ovid in the deſcription which he makes Neſtor give of the battle of the Centaurs and Lapithæ.

The Head-piece of this chapter repreſents Theſeus courſing the Marathonian Bull, copied from a ruined marble baſſo relievo. On each ſide, the ornament painted in dark ochre, ſhewn in its proper ſituation in plates 7 and 8 of this chapter.

The Tail-piece is a head of Theſeus copied from a fine antique cameo.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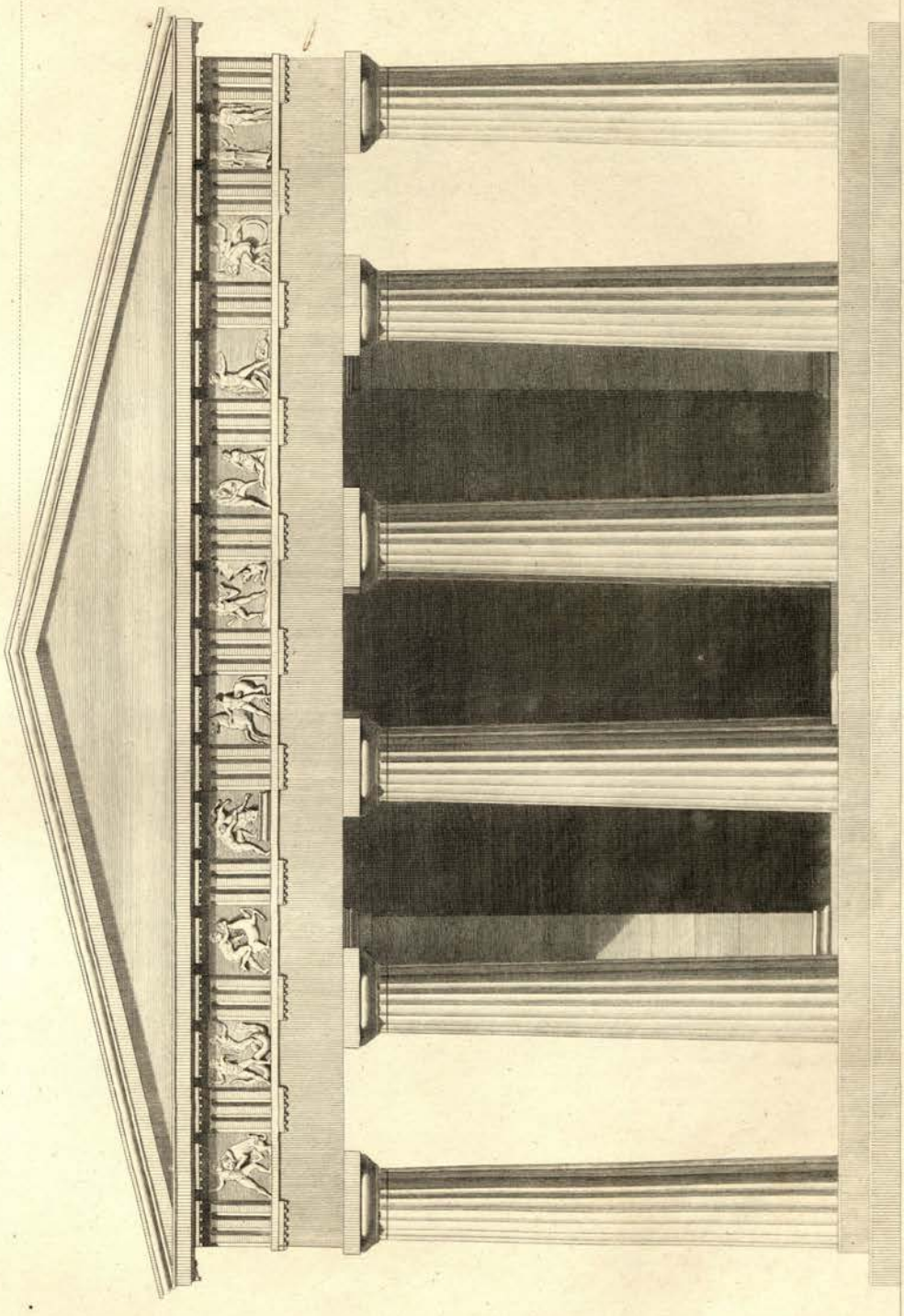

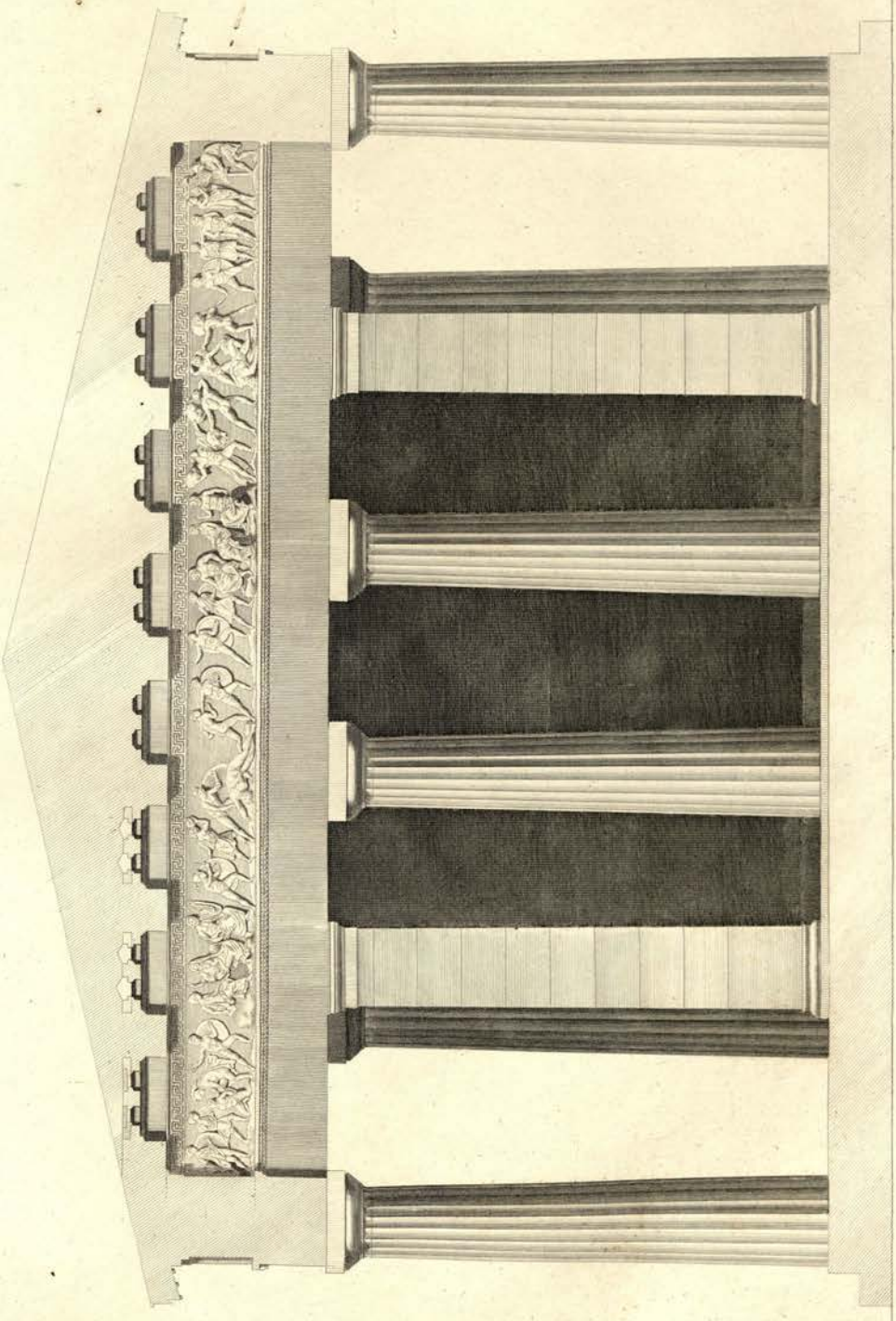

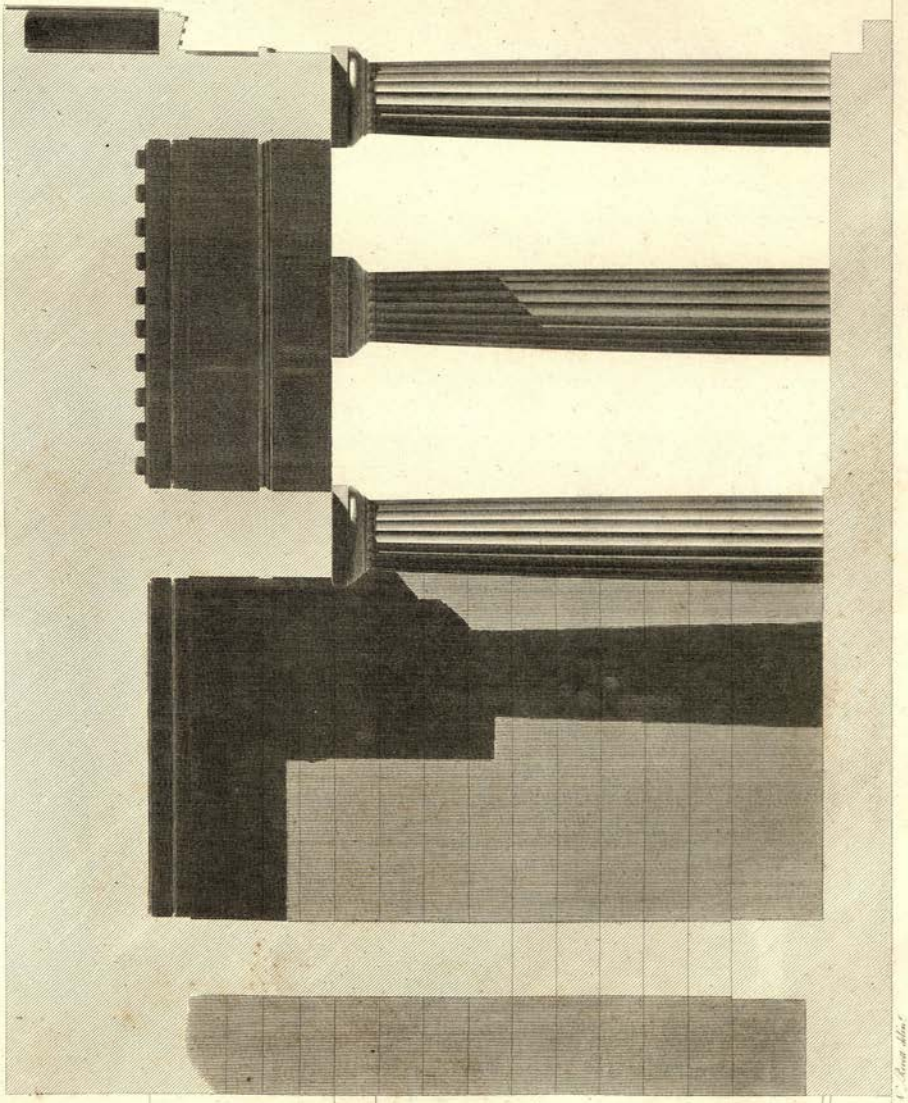

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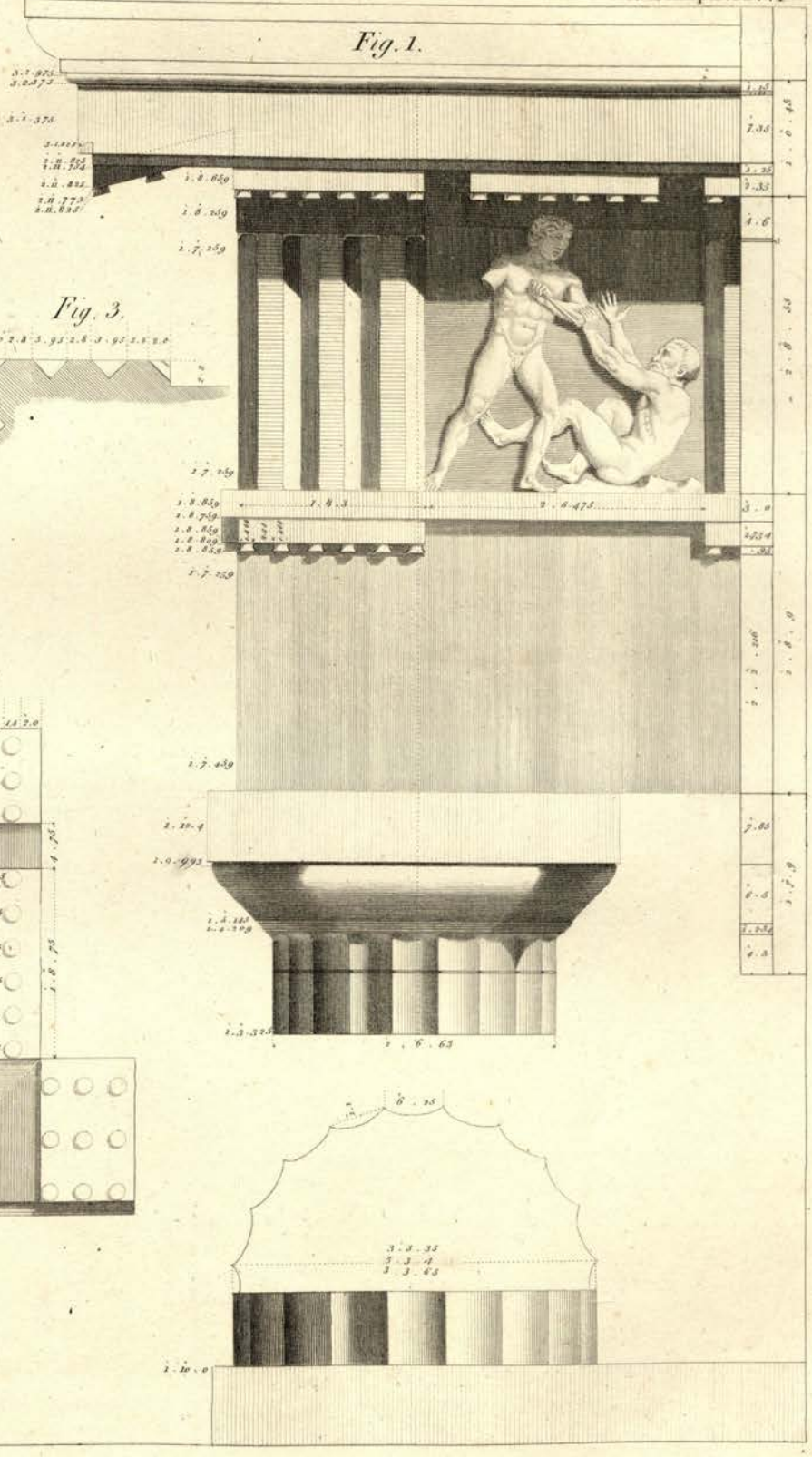

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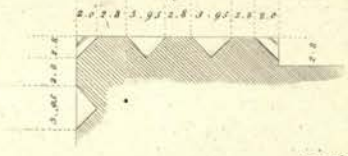

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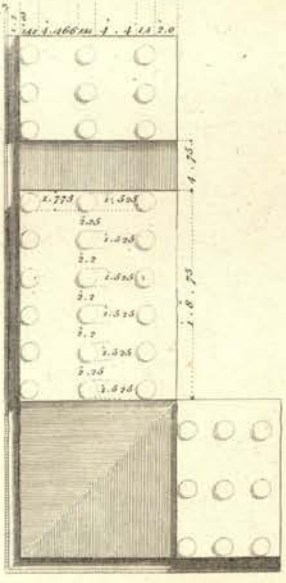

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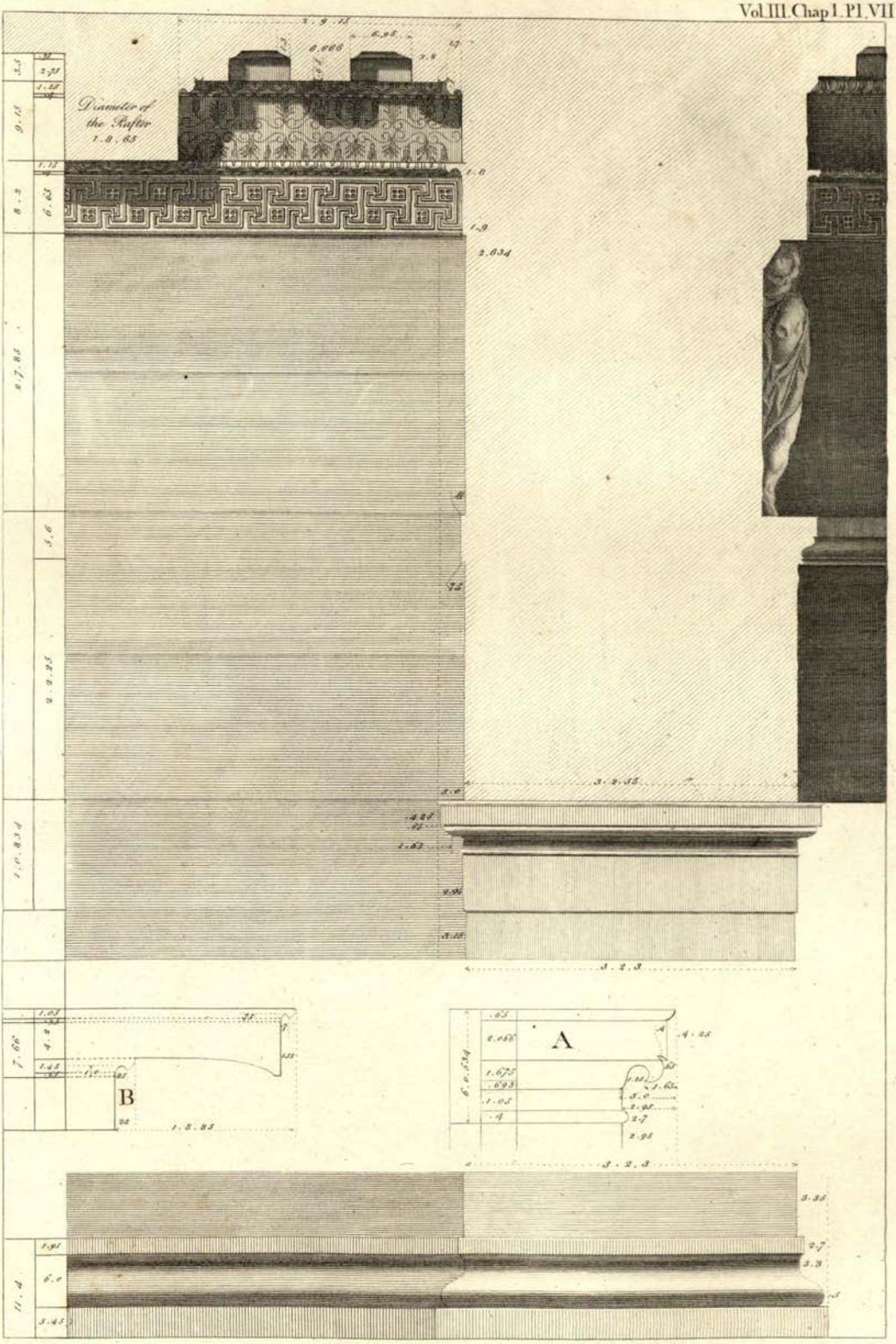

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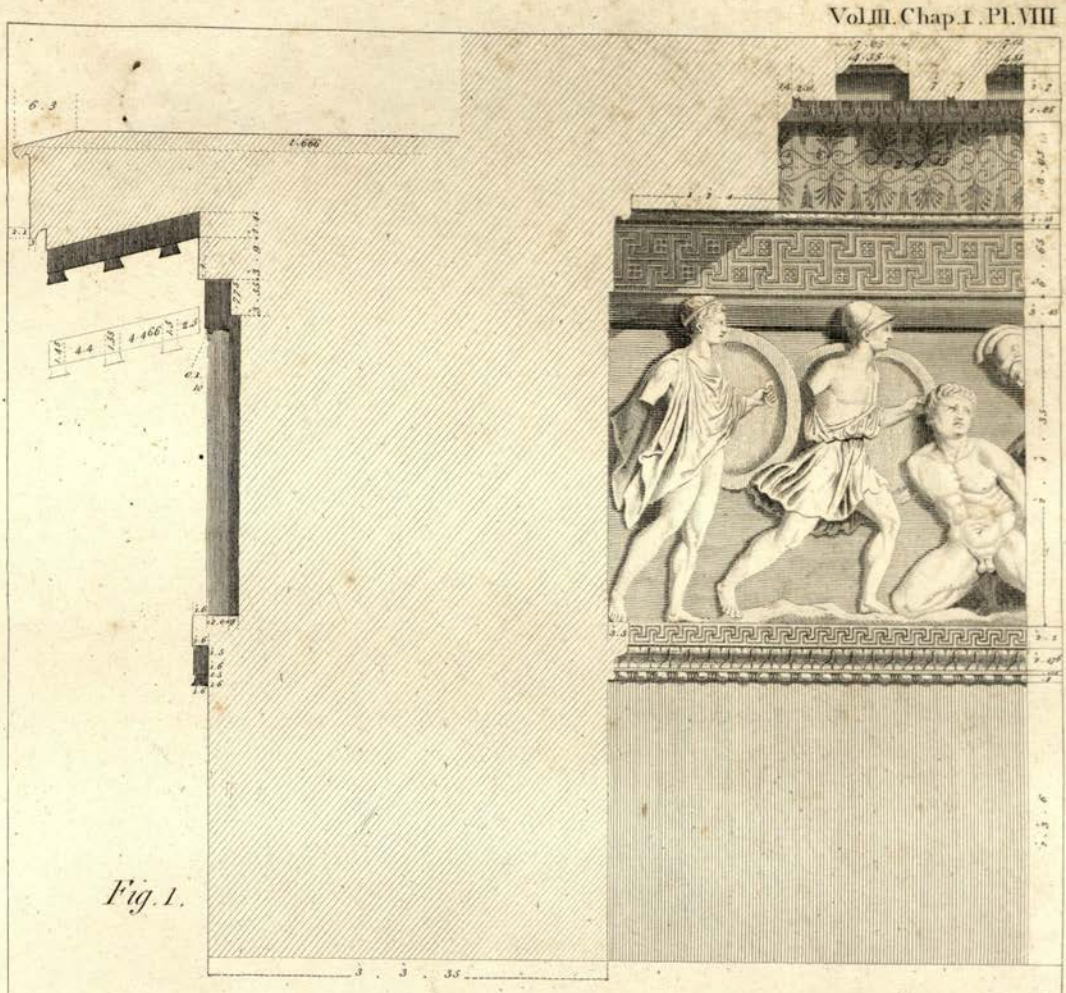

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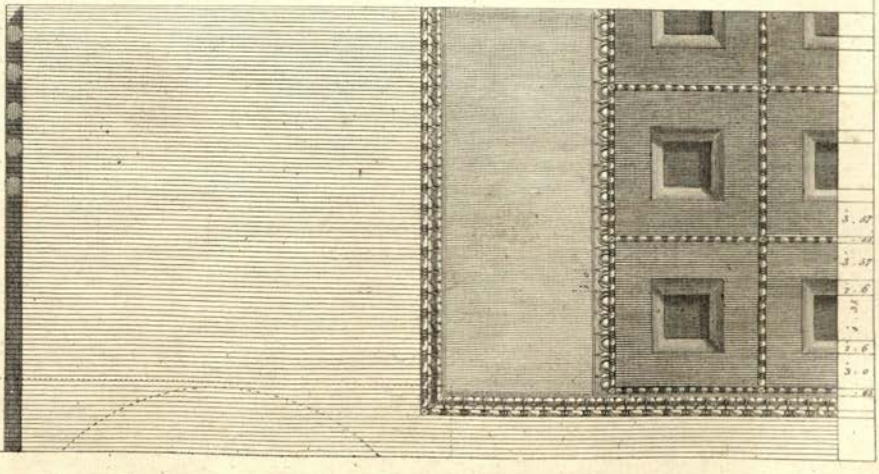

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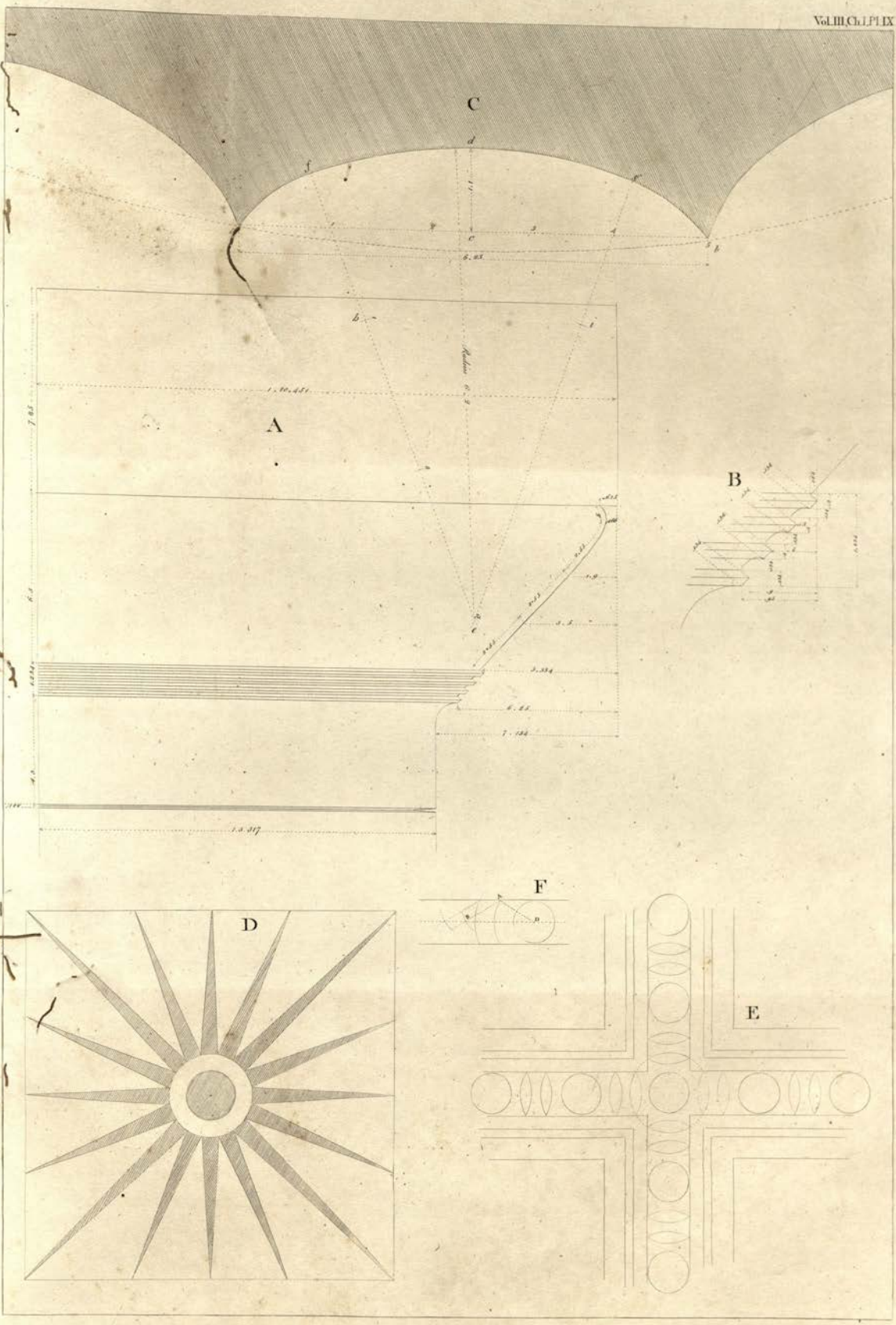
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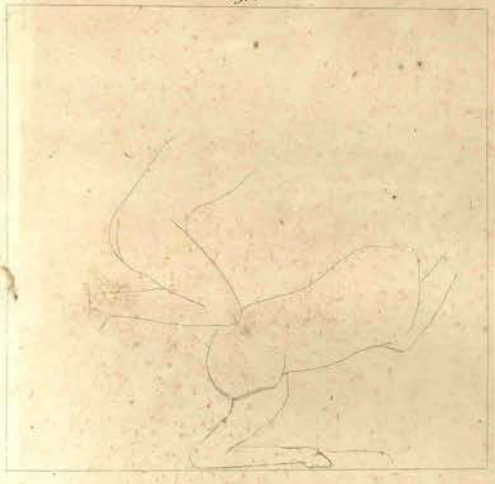
Fig. 1

Fig. 2

Fig. 3



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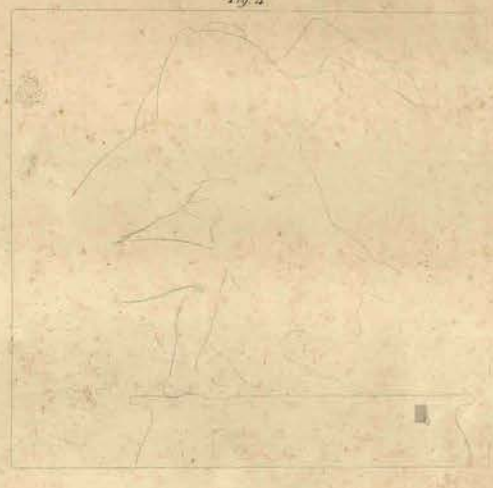

Fig. 5

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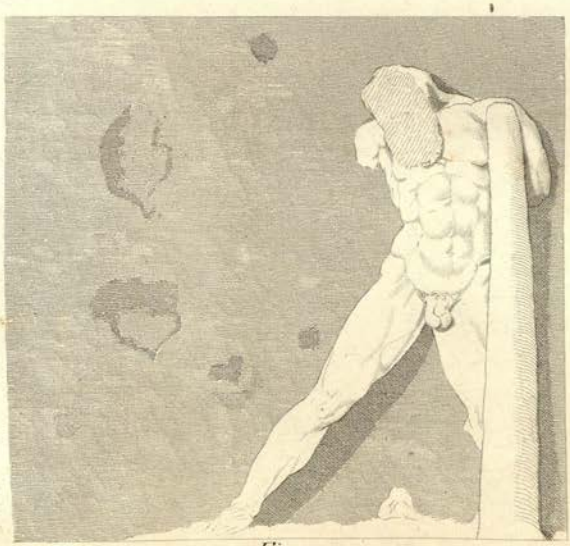
Fig. 7.

Fig. 8.



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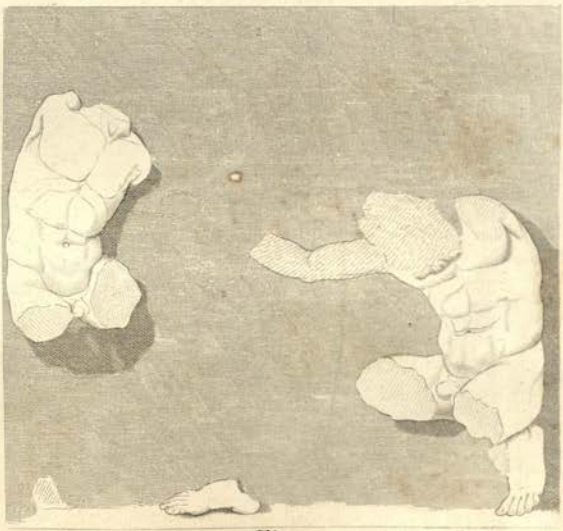

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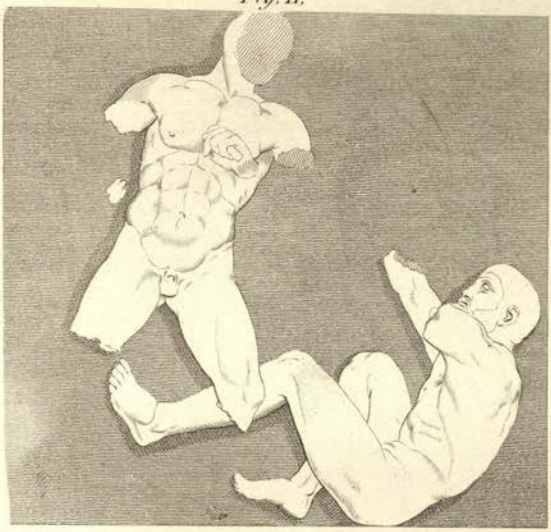
Fig. 11.



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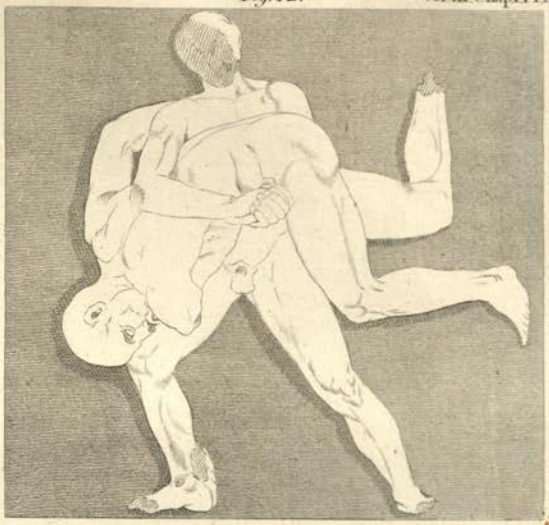

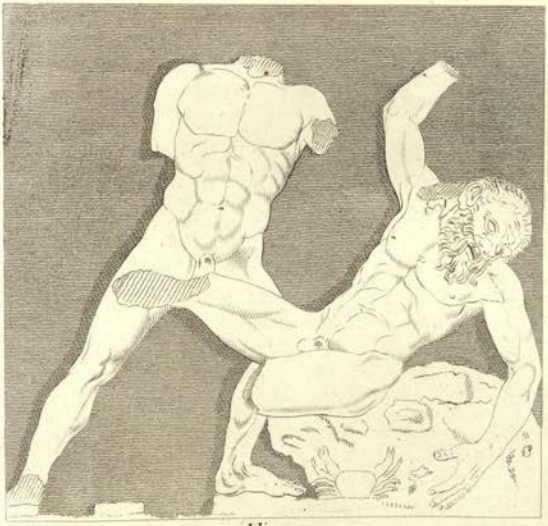

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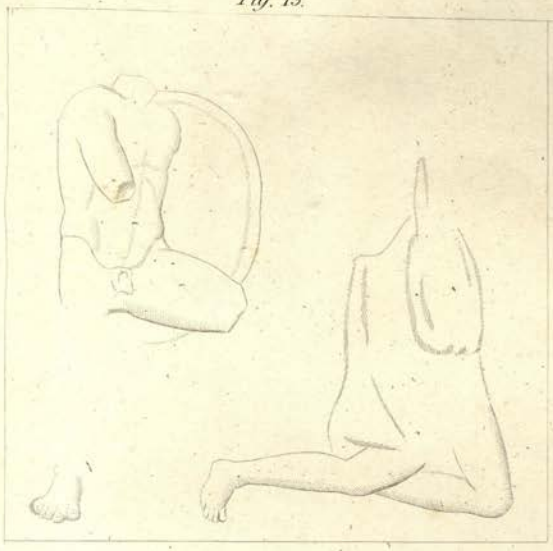
Fig. 15.



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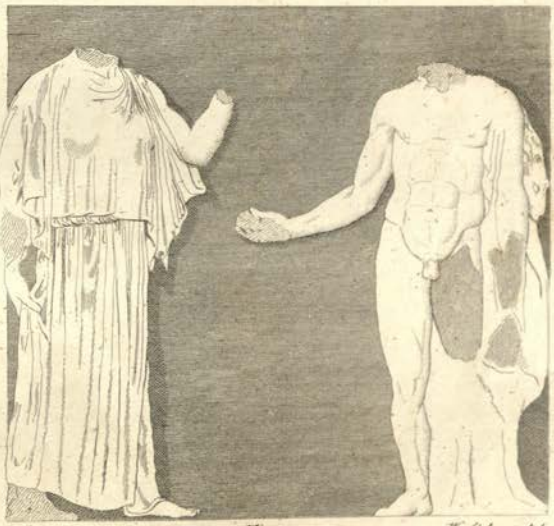

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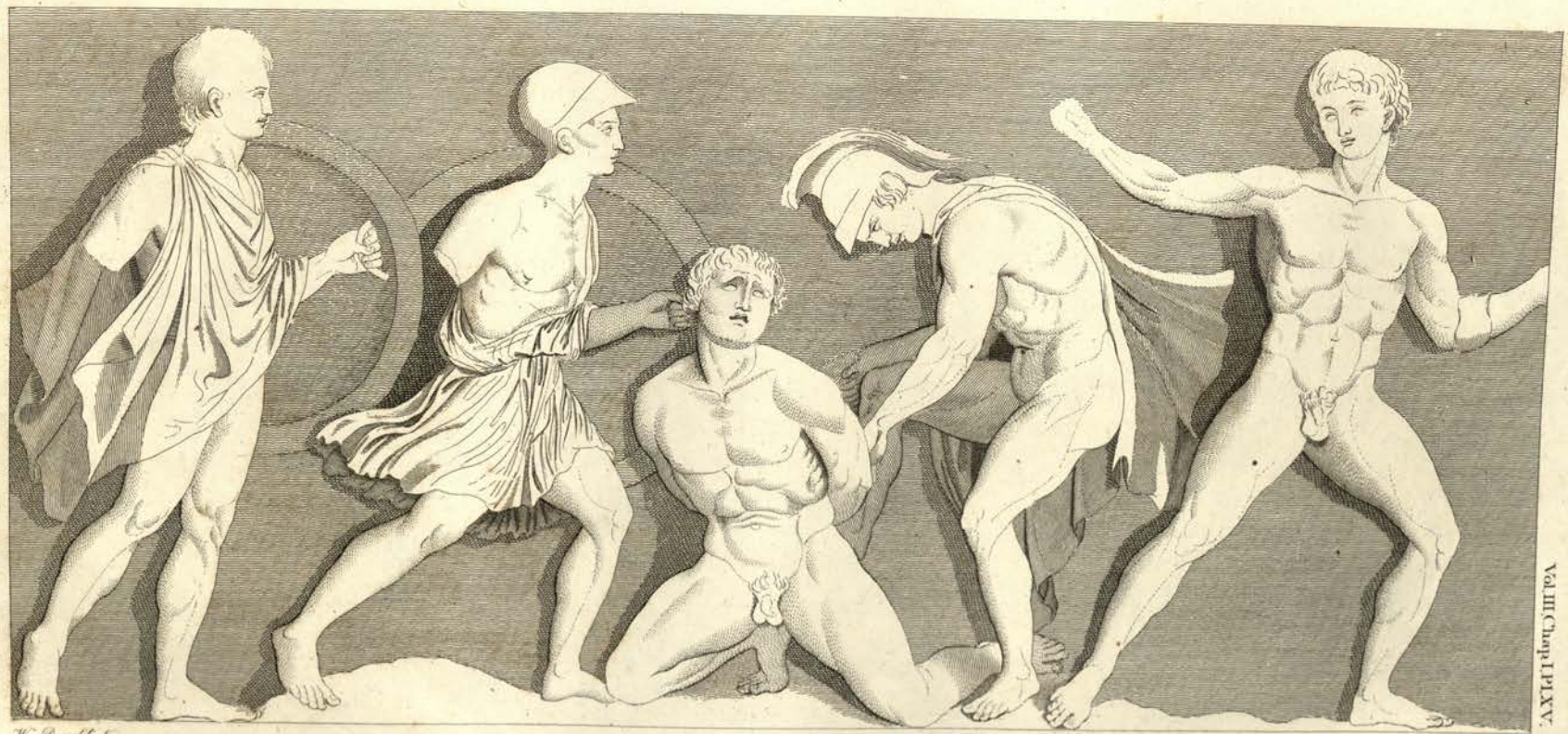

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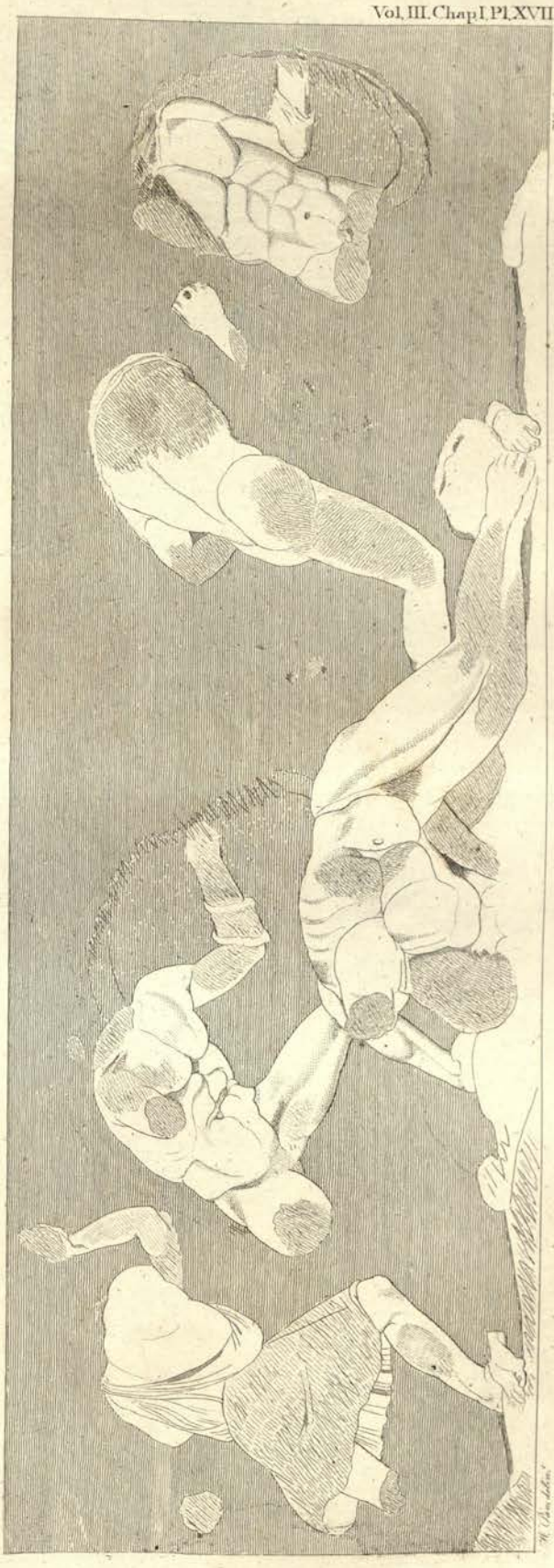

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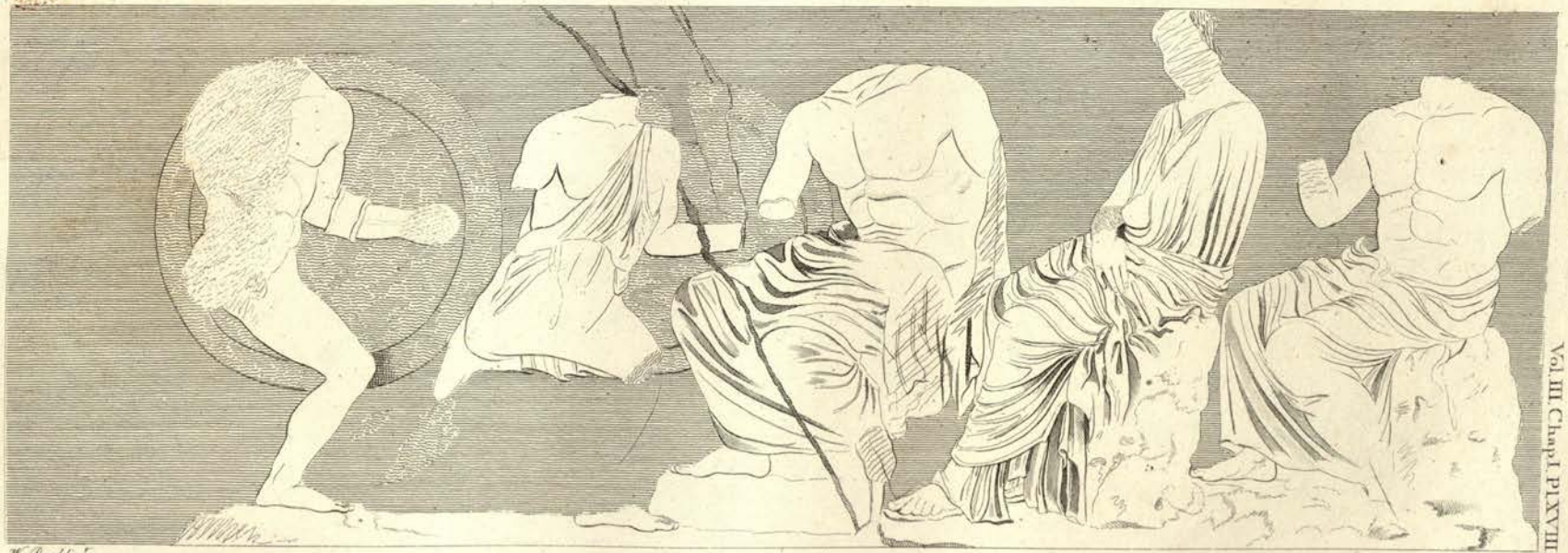

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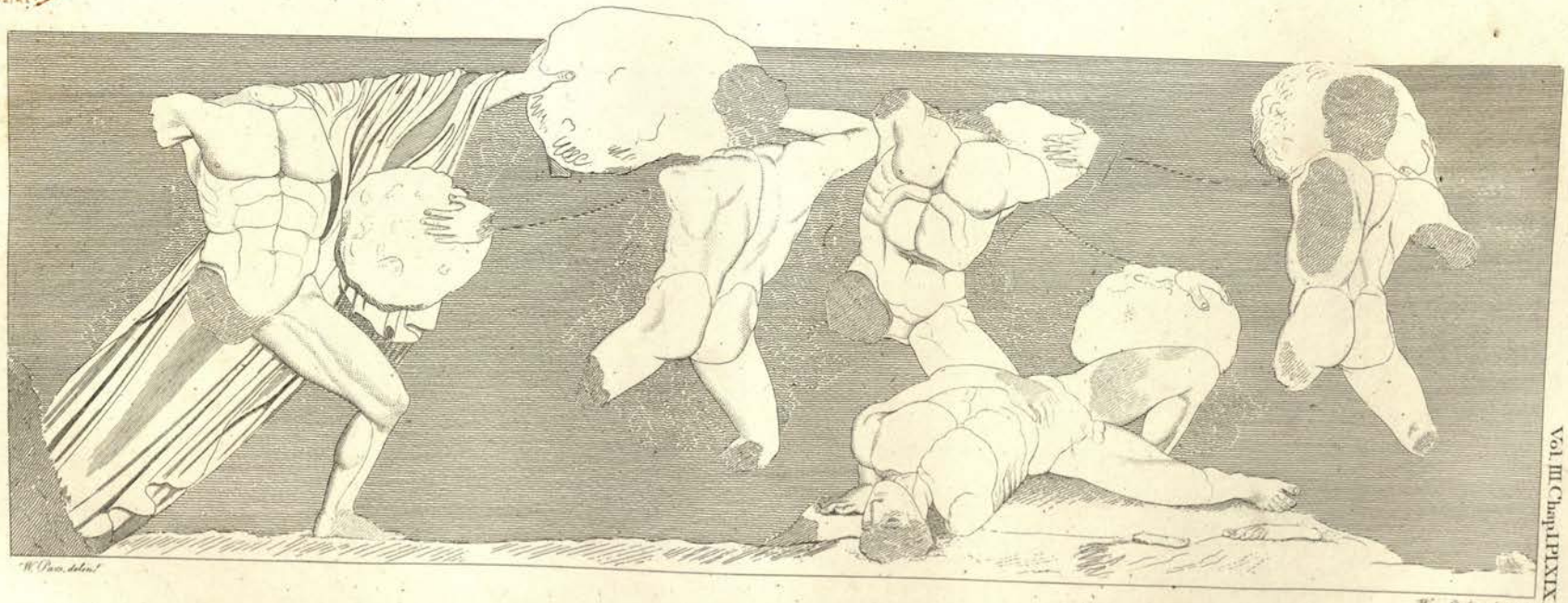

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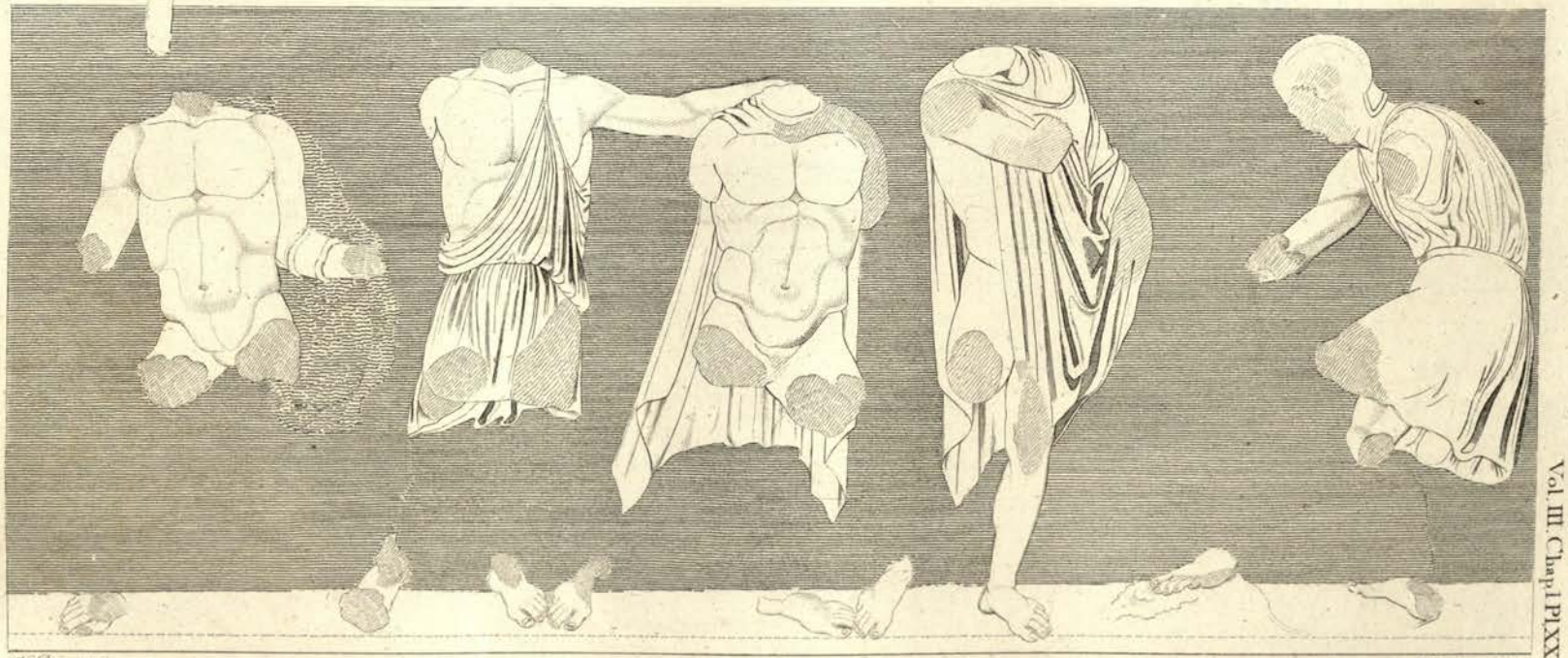

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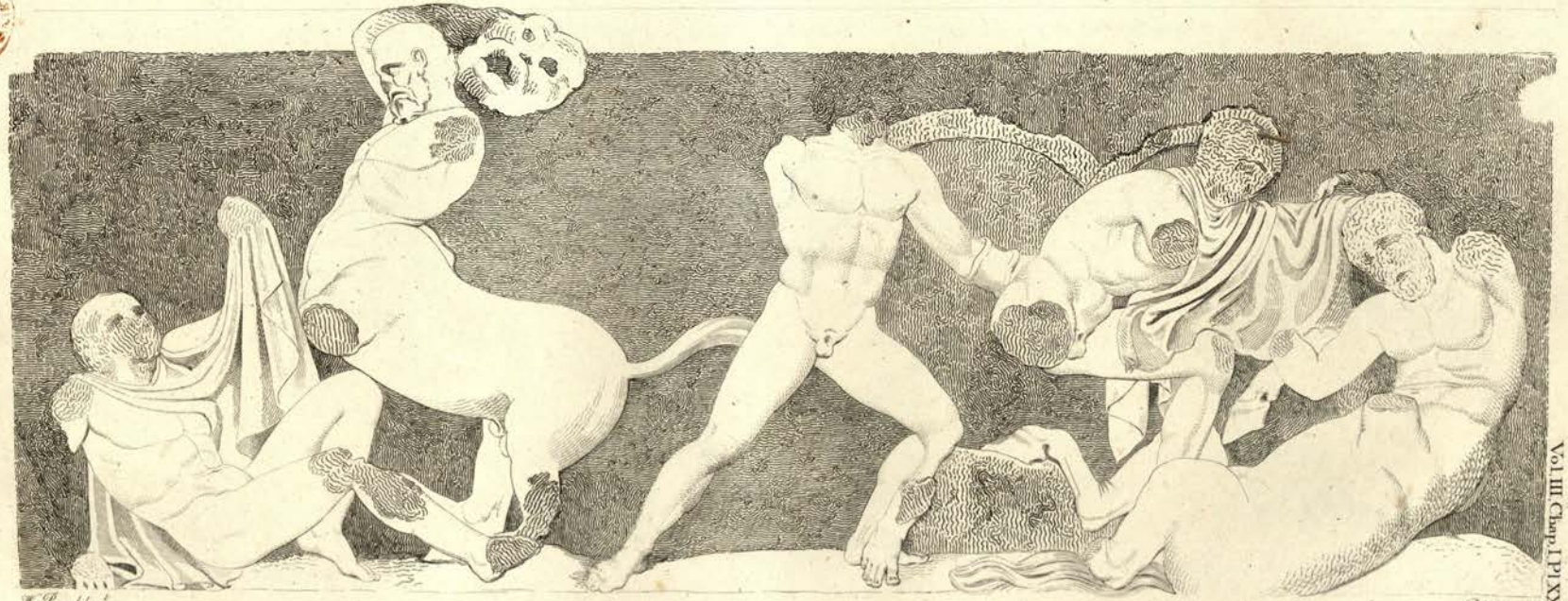

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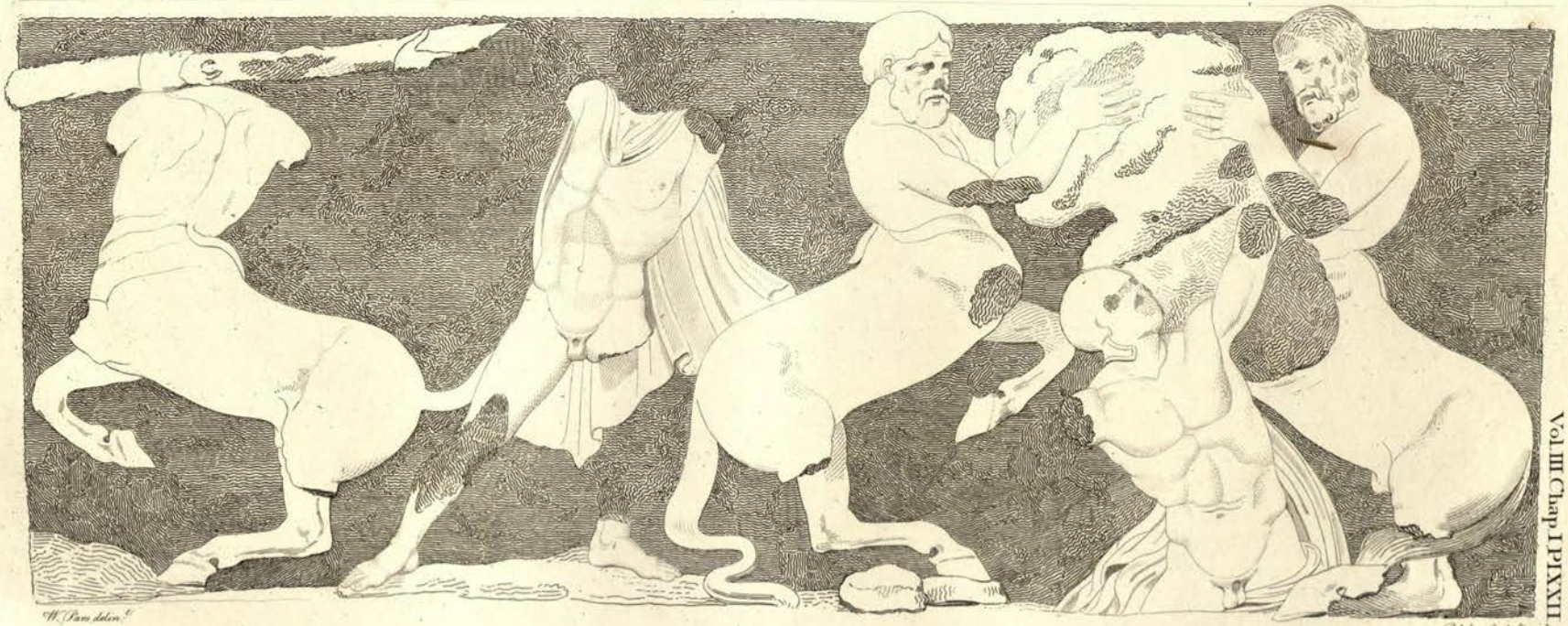

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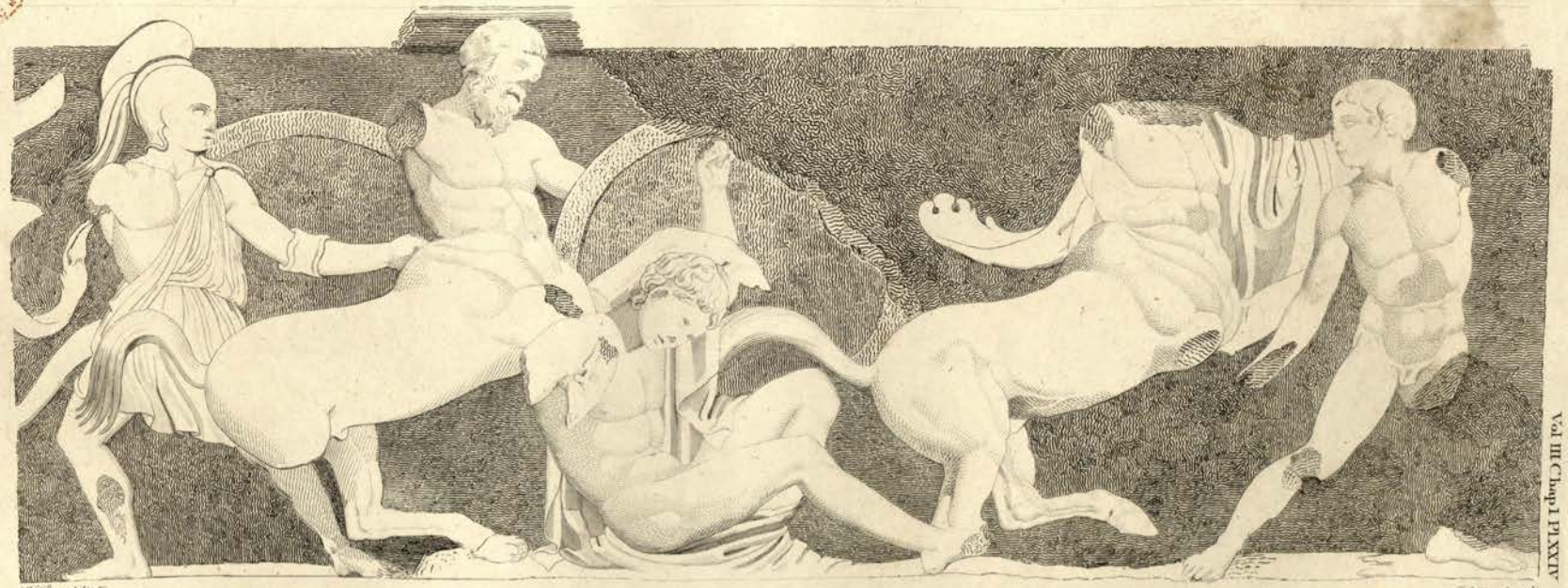

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CHAPTER II.

Of the Temple of Jupiter Olympius, called alſo the Columns of Hadrian.

CONCERNING this antiquity, I have already twice on different occaſions offered ſome remarks; once in the fifth chapter of the firſt volume; where it appeared neceſſary to refute an opinion advanced by Wheler and Spon, who, conceiving the Temple of Jupiter Olympius ſtood northward of the Acropolis, have miſtaken the ruin of a building, which they found in that ſituation, for the remains of that once moſt magnificent temple.

Some remarks on it again occur in the firſt chapter of the ſecond volume, intended to correct a miſtake I had made in the aforementioned fifth chapter; where, in common with other commentators on Vitruvius, I had ſuppoſed the Octaſtyle Hypæthros temple of Jupiter Olympius, mentioned in the obſcure paſſage there quoted from him *(a)*, refers to the Olympium at Athens: thus Barbaro, Perrault, and even Galliani, with others, have tranſlated this paſſage; nor indeed do I remember to have ſeen it any where underſtood in the ſenſe I have ventured to aſſign it, by ſuppoſing the Octaſtyle Hypæthros of Jupiter Olympius, he there inſtances, to relate, not to any temple in Athens, but to the celebrated temple of Jupiter at Olympia in the territory of Elis; a temple, which, from the dimenſions Pauſanias has given of it, appears evidently to have had no more than eight columns in front, and to have been preciſely of the ſame aſpect with the Parthenon in the Acropolis of Athens. As I have not yet perhaps produced ſufficient authorities in ſupport of this opinion, I may remark that the Parthenon at Athens, and the Olympic temple in Elis, are deſcribed, the firſt by Wheler, and the ſecond by Pauſanias, with a more ample enumeration of particulars than is uſual with thoſe writers. Wheler's account has been already given in the firſt chapter of the ſecond volume; and ſince, as I have been told, that there is not an Engliſh tranſlation of Pauſanias, I ſhall give an abſtract of that author's deſcription of the Olympic temple; that the reader may the better compare the relations, and judge of the ſimilarity which I ſup-

(a) Hypæthros vero decaſtylos in pronão et poſtico; reliqua omnia eadem habet quæ dipteros; ſed interiore parte columnas in altitudine duplices, remotas a parietibus ad circuitionem; ut porticus periſtyliorum; medium autem ſub divo eſt ſine tecto: adituſque valvarum ex utraque parte in pronão et poſtico. Hujus autem exemplar Romæ non eſt; ſed Athenis, octaſtylos, et in templo Jovis Olympii. Vit. L. III. c. 1.

The Hypæthros is decaſtyle in the pronaos and in the poſticus, (there being ten columns in each front); in all other particulars it is the ſame as the dipteros (or temples ſurrounded with two ranges of columns); but within the cells there are two orders of columns, one above the other, at a diſtance from the wall, forming a paſſage round the temple, as in the portico of periſtyles; but the middle is expoſed to the air, having no roof: the entrance is by doors in each front. Of this ſpecies of temple there is no example at Rome; but there is at Athens an octaſtyle, and in the temple of Jupiter Olympius.

poſe ſubſiſted in the aſpects of theſe two temples. Pauſanias *(a)* begins by informing us, that, "The "expence of erecting the temple and ſtatue of Jupiter was defrayed by the ſpoils which were taken at "the time the Eleans deſtroyed Piſa, and the neighbouring places conſecrated in their revolt. That "Phidias was the artiſt who made the ſtatue, the inſcription at the foot of Jupiter teſtifies in theſe words: "PHIDIAS, THE SON OF CHARMIDES, AN ATHENIAN, MADE ME. The temple is of "Doric architecture; on the outſide it is a periſtyle, or encompaſſed about with columns; it is built of "the ſtone of the country; the height to the pediment is 68 feet, its breadth is 95, and its length "230; it is not covered with tiles of baked earth, but with Pentelic marble, cut ſo as to reſemble "tiles. On each extremity of the roof is placed a gilt vaſe; on the point of the pediment ſtands a "figure of Victory, which is likewiſe gilt; and beneath it is a golden ſhield, on which is repreſented "Meduſa the Gorgon; the inſcription on it ſhews who they were that made this offering, and on what "occaſion it was made.

"The ſculpture in the front pediment repreſents Pelops, about to contend with Ænomaus in the "chariot race, and the neceſſary preparations for it are making by both parties; in the middle is "the figure of Jupiter; on the right of Jupiter is placed Ænomaus with a helmet on his head; by him "ſtands his wife Sterope, one of the daughters of Atlas; Myrtilus, who conducted the chariot of Æno- "maus, ſits before the horſes, which are four in number; near them are two men, whoſe names are not "inſcribed there; they ſeem to be two grooms belonging to Ænomaus: near theſe lies along in the "angle of the pediment the river Cladeus, which, next after the Alpheus, the Eleans have in the higheſt "veneration. On the left of Jupiter are Pelops and Hippodamia, and the charioteer of Pelops, and "the horſes, with two men, the grooms of Pelops; the pediment then contracts towards the angle into "a narrower ſpace, and in this ſpace is figured the Alpheus. The ſculpture in the front pediment is "the work of Pœonius of Mende, a city of Thrace. That of the back front is the work of Alcamenes, "a ſculptor, and contemporary with Phidias, and inferior to him alone in the excellency of his art. In "this pediment is repreſented the combat of the Lapithæ with the Centaurs, at the nuptials of Peri- "thous; in the middle of the pediment is Perithous; next him on one ſide is Eurytion the Centaur, "who has carried off the bride, and Œneus aſſiſting Perithous. Theſeus on the other ſide is, with a "pole-ax, dealing deſtruction amongſt the Centaurs, one of whom has ſeized a lovely virgin, and another "a beautiful youth.

"Many of the labours of Hercules are repreſented here. Upon *(b)* the gates, through which you en- "ter the temple, are wrought, 1ſt, his chaſing the Erymanthian boar; 2d, his combat with Diomede of "Thrace, and 3d, in the iſland Erythæa with Gerion; 4th, his receiving the burthen from Atlas; and "5th, his cleanſing the Augean ſtable, (upon the gates of the opiſthodomos (*c*) we ſee him ſeizing the "Amazonian girdle); 7th, the ſtories likewiſe of the Arcadian ſtag; 8th, of the Gnoſſian bull, are repre- "ſented there, with thoſe of, 9th, the Hydra of Lerna; 10, of the Stymphalian birds; and 11, of the "Nemean lion. Entering the brazen gates is the ſtatue of *(d)* Iphitus crowned by Ececheira. Within "the temple are erected columns and lofty galleries, by which you are conducted to the ſtatue. There "is alſo a winding ſtair-caſe leading to the top of the roof. The god is ſeated on a throne: he is

(*a*) Paſ. Eliac. l. 1, c. XXI. p. 397.

(*b*) Over the gates of the temple are wrought, &c. Over the gates of the opiſthodomos, &c. At firſt view this expreſſion ſeems to imply, that the labours of Hercules were ſculptured on the wall of the temple, immediately over the gates; but on reflection I am inclined to ſuppoſe theſe gates, like thoſe of St. Peter's at Rome, the dome at Piſa, or the Baptiſtery at Florence, were furniſhed with folding doors, plated over with braſs, and the different ſubjects repreſented there were diſtributed in panels, wrought in baſſo relievo. The panels, we may ſuppoſe, were ranged one above the other, three on each valve of the double doors.

It is remarkable, however, that no more than eleven of theſe labours are here mentioned by Pauſanias, although twelve is the number conſtantly aſcribed to Hercules; we may therefore conclude that one, perhaps the dragging Cerberus from the infernal regions, has been omitted, or more probably effaced in the manuſcript from whence the printed copies are taken.

(*c*) It appears by what Lucian ſays, that at the time when all Greece was aſſembled, to celebrate the Olympic games, Herodotus recited his hiſtory to a moſt reſpectable audience in the opiſthodomos of this temple.

Lucian's Herodotus.

When the principal perſonages from every part of Greece were aſſembled together (on occaſion of the great Olympic games), Herodotus coming into the Opiſthodomus produced himſelf before them, not as a ſpectator, but as a competitor in the games, reciting his hiſtory, &c.

(*d*) Iphitus, when he re-eſtabliſhed the Olympic games, ordained that a general armiſtice, or ceſſation of arms, ſhould be religiouſly obſerved during their celebration: the figure of Ececheira, here mentioned, was evidently an allegorical perſonification of that armiſtice; and her being repreſented in the act of crowning Iphitus conveys an idea, that no part of his inſtitution did him greater honour with his countrymen, or was more acceptable to them, than the procuring this, though but a temporary tranquillity.

"made

"made of gold and ivory, &c." By the deſcription this ſtatue appears to have been of amazing ſplendour and magnificence: but, as it is not to our preſent purpoſe, I ſhall omit the account he gives of it; and, for the eaſe of my reader, I ſhall here collect in one point of view the particulars in which the reſemblance of the temples here under diſcuſſion conſiſted.

There were both Doric ſtructures, and both appear to have been Hypæthral temples; the image of the God, which in both was of gold and ivory, and of a coloſſal ſize, was in each approached under loſty galleries, erected within the cell of the temple; they had equally an opiſthodomos, and a door into the poſticus, as well as into the front; on their outſides the front and back pediment were adorned with ſculpture; they were both Octaſtyles, that is, they had porticos of eight columns in their fronts, and we muſt ſuppoſe that, according to the Grecian mode of conſtructing temples, the columns on the flank of the olympic temple like *(a)* to the plans of theſe temples, though thoſe of the Parthenon were ſeventeen in number. Vitruvius, after defining what he eſteems the complete and perfect idea of the Hypæthros, that it was a decaſtyle and a dipteros, does with great propriety produce theſe two ſimilar inſtances of the octoſtyle Hypæthros, which were ſplendid exceptions to the definition he had before given.

Thus much it has appeared neceſſary to ſay, in explanation and vindication of our venerable maſter; and for the rectifying a miſtake ſo general amongſt his tranſlators and commentators, a miſtake which more eſpecially claims my notice in this place, becauſe it has ſo egregiouſly miſled the general opinion concerning theſe columns of Hadrian, and has been produced as an inconteſtible argument to prove that they could not be, what I ſuppoſe them, the remains of the Olympicum of Athens; becauſe, ſay they, Vitruvius informs us that that temple was an octaſtyle. But Vitruvius himſelf will refute their opinion, for, ſpeaking expreſly of the Athenian temple, he tells us it was a dipteros, that is, it had a double range of columns encompaſſing the cell, whence we muſt conclude, that it had ten columns in front; for, had it been an Octaſtyle and at the ſame time a Dipteros *(b)*, the breadth of the cell would have been contracted ſo

(a) Theſe premiſes being allowed, it muſt of neceſſity follow, that the length of the Olympic temple had the ſame ratio to its breadth, that the length and breadth of the Parthenon were found, by actual meaſurement, to have to each other; and, as they were both Doric buildings, that the ſame analogy in ſome meaſure ſubſiſted between their reſpective heights. It is by this obvious analogy I have attempted to examine the meaſures aſſigned by Pauſanias to the Olympic temple; and from the reſult I cannot but conclude that the numbers, as they ſtand in the printed copies, are incorrect: we are there told its height was 68 feet, its breadth 95 feet, and its length 230. And we have ſeen (Vol. II. page 8) that the breadth of the Parthenon is 100 Attic feet, and its length 225. If therefore the breadth of the Olympic temple was no more than 95, its length, according to the propoſed analogy, would not have been 230 feet, it would have been no more than 213 feet 9 inches: ſo that one if *not both theſe* meaſures, as they ſtand in the printed copies, muſt be erroneous: I ſay if *not both*, becauſe the height Pauſanias aſſigns to this temple does not correſpond better, either with the length or breadth he gives it, than his length and breadth do with each other; to which I may add, that the height to be deduced from either of them, by the ſame analogy, would not have admitted the ſtatue of Jupiter to be placed in it under cover, ſince that, as Hyginus informs us, fab. 223d. was 60 feet in height. I ſhall therefore reject both theſe meaſures. But the height to the pediment, which Pauſanias makes 68 feet, ſeems to be a genuine meaſure; for, the ſtatue of Jupiter being placed in ſuch a temple muſt have had exactly the appearance, which Strabo has remarked, in the deſcription he has given of it, Lib. viii. page 353; he there obſerves that the ſtatue of the God made by Phidias was of ſuch a magnitude, that although repreſented ſitting, and although the temple was of the greateſt dimenſion, it almoſt touched the roof; I ſhall therefore aſſume 68 feet as the true meaſure of its height, and, comparing it with the height of the Parthenon, deduce from thence the probable length and breadth of the Olympic temple.

The height of the Parthenon meaſures 59 Attic feet, 1 inch, and as this height is to its breadth 100 feet, ſo is 68 feet, the height of the Olympic, to 115 feet, 1 inch; diſregarding the odd inch, I ſhall propoſe to alter the text of the printed copies from 95 broad to 115 feet broad. To obtain the length of the Olympic temple we may ſay; as the breadth of the Parthenon 100 is to its length 225, ſo is 115, the breadth of the Olympic temple, to its length 258,9, or 260 feet wanting 15 inches; this will make another alteration neceſſary in the printed copies. Adventurous as my attempt to reſtore this paſſage may appear, I am tempted to produce, by way of illuſtration, a ſuppoſition that the diameters of the columns of the Olympic temple meaſured at leaſt 7 feet, and the intercolumner ſpaces 9 feet; that the columns on the angles had their diameters augmented 3 inches, and the intercolumniations next to thoſe columns diminiſhed 2 feet 6 inches, nearly in the manner practiſed in the Parthenon. The following ſcheme will explain my meaning, and ſhew how theſe particular dimenſions will correſpond with the general meaſure I have propoſed.

For the length of the Olympicum.		For the breadth of the Olympicum.
7×15=105	general diameter of the columns	7×6 =42
9×14=126	general intercolumniation	9×5 =45
7.3×2=14.6	columns on the angles	7.3×2=14.6
6.9×2=13.6	intercolumns next thoſe columns	6.9×2=13.6
62= 1		115.0
260.0 Entire length.		

The greatneſs of theſe dimenſions cannot be reaſonably urged againſt their probability: there remain at preſent, in Sicily, ruined temples, the columns of which are much larger; thoſe, for inſtance, of the temple of Jupiter Olympius at Gergeti, the ancient Agrigentum, are Doric columns of more than 12 feet diameter; and the diameter of thoſe remaining at Selinus meaſures, I am told, exactly 10 feet.

(b) Namque Athenis, Antiſtates, et Callaeſchros, et Antimachides, et Porinos, architecti, Piſiſtrato ædem Jovi Olympio facienti, fundamenta conſtituerunt; poſt mortem autem ejus, propter interpellationem reipublicæ, incepta reliquerunt: itaque circiter annis ducentis poſt, Antiochus rex, cum in id opus impenſam eſſet pollicitus, cellæ magnitudinem, et columnarum circa dipteron collocationem, epiſtyliorum et cæterorum ornamentorum ad ſymmetriarum diſtributionem, magna ſolertia ſcientiaque ſumma civis Romanus Coſſutius nobiliter eſt architectatus, &c. In Atty vero Jovem Olympium amplo modulorum comparatu, Corinthius ſymmetris et proportionibus, uti ſupra ſcriptum eſt, architectandum Coſſutius ſuſcepiſſe memoratur, &c. Vit. in præmio, Lib. VII.

For

ſo as not to have admitted the internal periſtyle, with the galleries round the inſide of the cell; beſide which, the aperture of the uncovered part, which conſtituted it an Hypæthros, would then ſcarcely have been wider than one intercolumniation of the external portico; whereas we have ſeen the Hypæthral aperture, in the roof of the Parthenon, was equal in width to three intercolumniations, and twice the diameter of a column. After this tedious, but I imagine neceſſary, diſquiſition, I ſhall proceed to deſcribe theſe magnificent ruins. They conſiſt of 17 Corinthian columns, each 6 feet 4 or 6 inches in diameter, and near 60 feet in height; the diſpoſition of their plan evidently proves them to be the remains of a temple which had ten columns in front, and (*a*) 21 in flank; and that it had two ranges of columns on each ſide: the extent of the front has been 171 feet, and the length of the flank more than (*b*) 400 feet; ſo that, to deſcribe this building in the language of Vitruvius, we muſt ſay, it has been Decaſtyle, Peripteros, and Hypæthros, of great dimenſions, or a compleat example of the moſt ſumptuous and ſtately of all the aſpects of temples, which in the firſt chapter of his third book he has enumerated and defined.

It ſtood within a ſpacious area, which was encloſed by a peribolus, or ſurrounding wall, at preſent in great part demoliſhed, but not ſo entirely as to prevent the meaſure of its ſides (that facing the South) from being perfectly aſcertained.

We accordingly found it meaſure in length 680 feet 10 inches $\frac{5}{6}$ (*c*) from Eaſt to Weſt, which is conſiderably more than a ſtadium, (*d*) and renders it probable that the whole incloſure, ſurrounding this area, meaſured four

For at Athens when Piſiſtratus ſet about building the temple of Jupiter Olympius, the Architects Antiſtates and Callæſchros, and Antimachides, and Porinos, laid the foundation; after the death of Piſiſtratus, becauſe of the unſettled ſtate of the republic, the proſecution of this work was diſcontinued; inſomuch that it was about 200 (400) years afterwards, when King Antiochus (*) having engaged to defray the expence of the ſtructure, that it was magnificently erected by Coſſutius a Roman citizen, who determined the magnitude of the cells, and adjuſted the arrangement of the columns about the Dipteros, and the diſpoſition of the architraves and the other ornaments with great ſkill and ſupreme ſcience, &c. &c. Again. It is recounted that the temple of Jupiter Olympius in Athens was built, as before mentioned, by Coſſutius, on a ſcale of ample dimenſions, and with Corinthian proportions and ornaments, &c.

Vit. Proeme to his 7th Book.

This ſtructure indeed is not ſpoken of with common praiſe, it is amongſt the few moſt renowned for their magnificence; for in four places only are ſeen ſacred edifices, adorned with marble, which are thus celebrated. The excellence and ſagacious contrivance of which have been approved in the aſſembly of the gods.

* Antiochus Epiphanes, who engaged to finiſh the temple of Jupiter Olympius at Athens, began his reign the 4th year of the 151ſt olympiad, died the 4th year of the 153d. Sylla took Athens ad of 173d. and carried the columns of this temple to Rome, and they were afterwards erected in the temple of Jupiter Capitolinus, Pliny 6th of book 36th. Vitruvius could not write before the battle of Actium, the 2d of the 187th olympiad; ſo that the temple muſt have been in an unfiniſhed ſtate when Vitruvius wrote.

(*a*) Mr. Revett aſſures Mr. Reveley, that Mr. Stuart retired from Athens without having examined the remains of this temple with a view to diſcover whether it had 21 or only 20 columns in flank; which circumſtance was not aſcertained till Mr. Revett, after Mr. Stuart's departure, particularly meaſured the ruins, and determined this queſtion, contrary to what Mr. Stuart has written on the ſubject viz. that it had only 20 columns in flank, which he aſſures Mr. Reveley he poſitively determined; for the remaining column neareſt to the Areopolis, which was the twentieth, had the ſame baſe as the outer range of columns on the flank, which differs from the inner baſes, and which baſe he meaſured for this purpoſe, this baſe alſo had the continued plinth and two fellets under it, which is under the outer row in flank. Mr. Reveley, having had much converſation with Mr. Revett on the ſubject, does not heſitate to ſay that he is convinced of the accuracy of Mr. Revett's opinion in preference to that of Mr. Stuart, and conſequently that this temple had only 20 columns in flank. As there can be no ſtronger proof of this fact, it has been thought neceſſary to engrave the plan over again, in order to give it as clearly and circumſtantially as poſſible.

As a farther proof of the truth of this opinion, the following ſentence is copied from Mr. Stuart's original papers, viz. "The weſtern end is ſo ruined that there are not ſufficient remains to prove that there have been more than 20 columns in its flank; but it is moſt probable it had 21, ſince the other Grecian temples we have ſeen had conſtantly an odd number on their flank, that is, one column more than twice the number of columns in front. The above is written in Mr. Stuart's hand-writing. Mr. Stuart gives the ſame opinion in a letter to the late Mr. Newton, who particularly wrote to him, to know whether there were 20 or 21 columns in the flank of the temple of Jupiter Olympius at Athens, when engaged in his excellent tranſlation of Vitruvius.

Some difference having ariſen between Mr. Stuart and Mr. Revett, it was at length agreed that Mr. Revett ſhould give up the whole of the papers in his hands, on terms agreed upon, to Mr. Stuart; which he accordingly did, and had after that no concern in this publication, which was carried on by Mr. Stuart alone.

This accounts for Mr. Stuart's not being in poſſeſſion of Mr. Revett's opinion on the ſubject, as he only received the drawings, among which the plan of this temple, drawn in ink with twenty columns by Mr. Revett, is one to which Mr. Stuart has, with red chalk, added a row of columns; in which ſtate it now remains; and, from the whole of his memorandums on the ſubject, he appears to have conſidered this rule as ſo general, that it did not even admit of a more particular enquiry.

(*b*) This is incorrect, it ſhould be 354.27.

(*c*) The extreme length, from outſide to outſide of the buttreſs, is feet inches 688 6⅓.

(*d*) Length of the peribolus including the walls 680.10.⅚.
Breadth of ditto ——— ditto ——— 463. 5.87.

Each of theſe dimenſions being doubled will make the entire circuit of the peribolus, which will be 2288. 8. 74. On Mr. Stuart's calculation of the Greek foot being equal to 12.0928 Engliſh inches, and 600 Greek feet making one ſtadium (equal to 604.6.4 Engliſh), the whole circuit of this peribolus will want 129.8.86 of four ſtadia.

This is perhaps near enough to anſwer to the deſcription of Pauſanias, and if any portico or portal projected from the peribolus, which is the caſe in the Stoa or Poikile, it would bring the circuit ſtill nearer to the four ſtadia. In the above calculation, the length of the peribolus is taken from the actual meaſures, and the breadth is found; by ſuppoſing the ſpace, from the flank to the North wall, equal to that on the South ſide, which is moſt probable.

As

four ſtadias aſſigned by Pauſanias to the peribolus of the Athenian temple of Jupiter Olympius, and with the other particulars there recited, perſuade me, that theſe columns of Hadrian are actually the remains of that temple, and of conſequence that it ſtood South of the Acropolis, on the Northern bank of the Iliſſus, near the fountain Callirhoë (*a*).

PLATE I.

View of the temple of Jupiter Olympius, taken from the Ionic temple (*b*) on the Ilyſſus, on the South-Eaſt ſide of the Acropolis: the building on the foreground is part of the latter temple. The mountains in the diſtance were called anciently Coryddalus, but at preſent Daphne: they form the Weſtern boundary of the plain of Athens. In the center of the view is the Acropolis; and below it part of the modern city is ſeen ſtretching towards Mount Anchesmus, in a North-Eaſtern direction. Some Greek churches appear, and may be known by a ſmall cupola over each; but no Turkiſh moſque is ſeen.

The temple of Jupiter Olympius, with the remains of its peribolus, form the moſt conſiderable ruin in this view. It will not perhaps be improper to remark, that this view was taken by Mr. Pars, who accompanied Mr. Revett on his ſecond journey to Athens in the years 1765 and 1766: the column remaining in the Weſtern front, when Meſſrs. Stuart and Revett were there the firſt time, had been thrown down in the interval by the Waiwode, to make lime of the marble. If it had remained, its ſituation would be behind the three columns which ſtand detached from the larger groupe.

The South-Eaſtern angle of the peribolus is very viſible; but of the North-Eaſtern angle there are no remains. The South ſide may be diſtinguiſhed by the ſlope of the ground; and three ſtones of the South-Weſtern angle may be perceived, near which is a circle uſed to tread the corn upon, for which purpoſe a horſe is tied with a long rope to a poſt in the center, and driven round. The arch of Hadrian or Theſeus is ſeen between the two groupes of columns. In the Acropolis are the ruins of the temple of Minerva Parthenon, divided by a Turkiſh moſque, which has been erected on the ruins of the central part of the temple, under the Eaſtern end of which is the monument of Thraſyllus, with the two columns over it. This monument would have been inviſible, had the Odeum of Pericles remained, as it ſtood immediately before, and cloſe to, the former. This is given on the authorities of Dr. Chandler and Mr. Revett, as the foundations were dug up before Mr. Reveley was there, and employed to build the modern wall of the city, mentioned in the firſt chapter of this volume.

In this view, the theatre of Bacchus, which is viſible on the Weſtern edge of the hill, was united by the portico of Eumenes, on which a modern wall is erected to the Odeum. The Muſeum Hill finiſhes the view to the Weſt, and on its ſummit is the monument of Philopappus. The Ilyſſus runs behind the figures, and has, excepting in the rainy ſeaſon, ſcarcely water enough to wet the pebbles that form its bed.

The figures repreſent a groupe of women, who never appear in the city unveiled, but are repreſented ſo here, as being out of the way of paſſengers: three of them are dancing a ſlow dance, very common in Athens, wherein the leader holds out a handkerchief, and is ſuppoſed to repreſent Ariadne.

Mr. Stuart appears to have taken very great pains to diſcover the true length of the Greek foot, from different meaſures of the temple of Minerva Parthenon, which, from its name Hecatompedon, was ſuppoſed to contain a meaſure of one hundred feet in ſome very conſpicuous part.

As his calculations would be uſeleſs to the publick, Mr. Reveley has publiſhed only the reſult of his enquiries, which are as follows:

The difference of the foot, taken from various parts of the temple, is as follows:

Length of the upper ſtep in the front of the temple give for one foot	12.1390
From outſide to outſide of the angular columns ——	12.095
From center to center of the front columns — —	12.09280
From the Roman foot by my meaſure (Mr. Stuart's) of the obeliſk of Seſoſtris, — — —	12.11551
Length of the architrave —— ——	12.06250

This laſt meaſure Mr. Reveley has added, Mr. Stuart not having taken notice of it, as the ingenious Monſieur le Roy has ſuppoſed and given ſome reaſon why the length of the architrave might probably be one hundred feet. The meaſure is found by deducting twice the difference between the extremity of the architrave and that of the bottom of the ſhaft of the angular columns: this will be liable to no other inaccuracy than the irregularity (which is not probable) in the architrave not projecting ſo far beyond the center of one angular column as beyond that of the other.

(*a*) Tarentinus relates, that when the Athenians were about to build the temple of Jupiter, near the fountain Enneacrune, they, by a public decree, collected all the draught-cattle of Attica into the city.

(*b*) This temple is treated of in the ſecond chapter of the firſt volume of this work, but was totally deſtroyed in the year 1785, when Mr. Reveley was there.

PLATE II.

Plan of the temple of Jupiter Olympius, in which thoſe parts only are ſhaded which remain.

A. Is the South-Eaſt angle of the peribolus: the whole of the Southern ſide has been evidently brought to a level by means of the wall, ſtrengthened on the outſide by buttreſſes, as is clearly ſeen in the view; this wall is now nearly level with the ground within the peribolus.

B. Is the South-Weſtern angle.

C. Remains of the Weſt end, forming a part of the modern wall of Athens, which, in its courſe, here joins to the arch of Hadrian.

D. The arch of Hadrian.

E. The column, whoſe baſe, being ſimilar to thoſe in the external row at the South-Eaſt angle, proves it to have been one of the external range, and, conſequently, that this temple had twenty (*a*) columns only in flank.

That part of the peribolus neareſt to the arch of Hadrian now ſupports part of the lately-erected wall round the city. It is highly probable that a colonade adorned the entire inward circuit of this peribolus, though no remains of it now appear; and alſo that there were ſtaircaſes leading to the top of the temple, which are not inſerted in the plan, from the doubt in what part they might have been.

The line on the North ſide is ſuppoſed to have been equally diſtant from the temple with that on the South, but there were no viſible remains of it. Mr. Reveley has not found among Mr. Stuart's papers any authority whatever for the deſcription in Chap. I. Vol. II. p. 14, viz. "Three other co-"lumns, belonging to the inner row of the Southern flank of the temple, were ſtanding at ſome diſ-"tance from thoſe above-mentioned; and there remained one, marked F. in this plan, which originally "ſtood in the Weſtern portico. The laſt-mentioned column proves, that, when this temple was entire, "it had one and twenty columns on its flank; for, if a right line is drawn from Eaſt to Weſt, through "the centers of the outward columns, it will be cut exactly in the center of the twentieth column of "that row, by another line drawn at right angles to it from the center of the column F. the baſe of "which proves it was not in the front of the portico, but had another row of columns ſtanding be-"fore it, &c."

Where any difference appears between the parts of this temple given in Plate XXXI. of the firſt chapter in the ſecond volume, and thoſe of the preſent chapter, the latter only are to be eſteemed accurate.

PLATE III.

A. The baſe of the external columns, and of that marked F. in Plate II. proving it to have been an external column (*b*).

(*a*) Another proof of Mr. Revett's attention in meaſuring this temple may be ſeen in the Ionian Antiquities, Chap. I. p. 9:

"But a different ſymmetry is obſerved in the baſes of the temple of "Jupiter Olympius (at Athens); for, the external baſes have plinths, and "are in height the ſemidiameter of their columns; but the internal have "none, and are placed upon a ſtep, which raiſed the pavement, within the "internal range of the dipteros, its whole height above that within the "external, on which account the internal columns are leſs in altitude than "the external by the height of the ſtep, as well as leſs in diameters. The "mouldings alſo of the internal baſes are much higher than thoſe of the "external; nor have they any connexion with each other, except in the "diameter of their lower torus; but the mouldings of the internal, being "higher, have a greater projecture, which (as the diameter of the lower "torus is the ſame in both) contracts the upper torus, and makes it leſs "than in the external baſes."

(*b*) It is an unfortunate circumſtance that modern Athens did not afford ladders of ſufficient height, or other means of arriving at the capital architrave and frieze of this temple, which, for that reaſon, could not be meaſured.

B. The

B. The baſe of the internal columns, of which the plinth is continued, and forms a ſtep entirely round the temple.

C. Profile of the aſtragal at the top of the ſhafts of the columns drawn by the eye from below.

D. Plan of a column, with its flutings.

E. Profile of the internal architraves and internal face of the external architrave, being the ſame height as,

F. Profile of the external face of the external architrave.

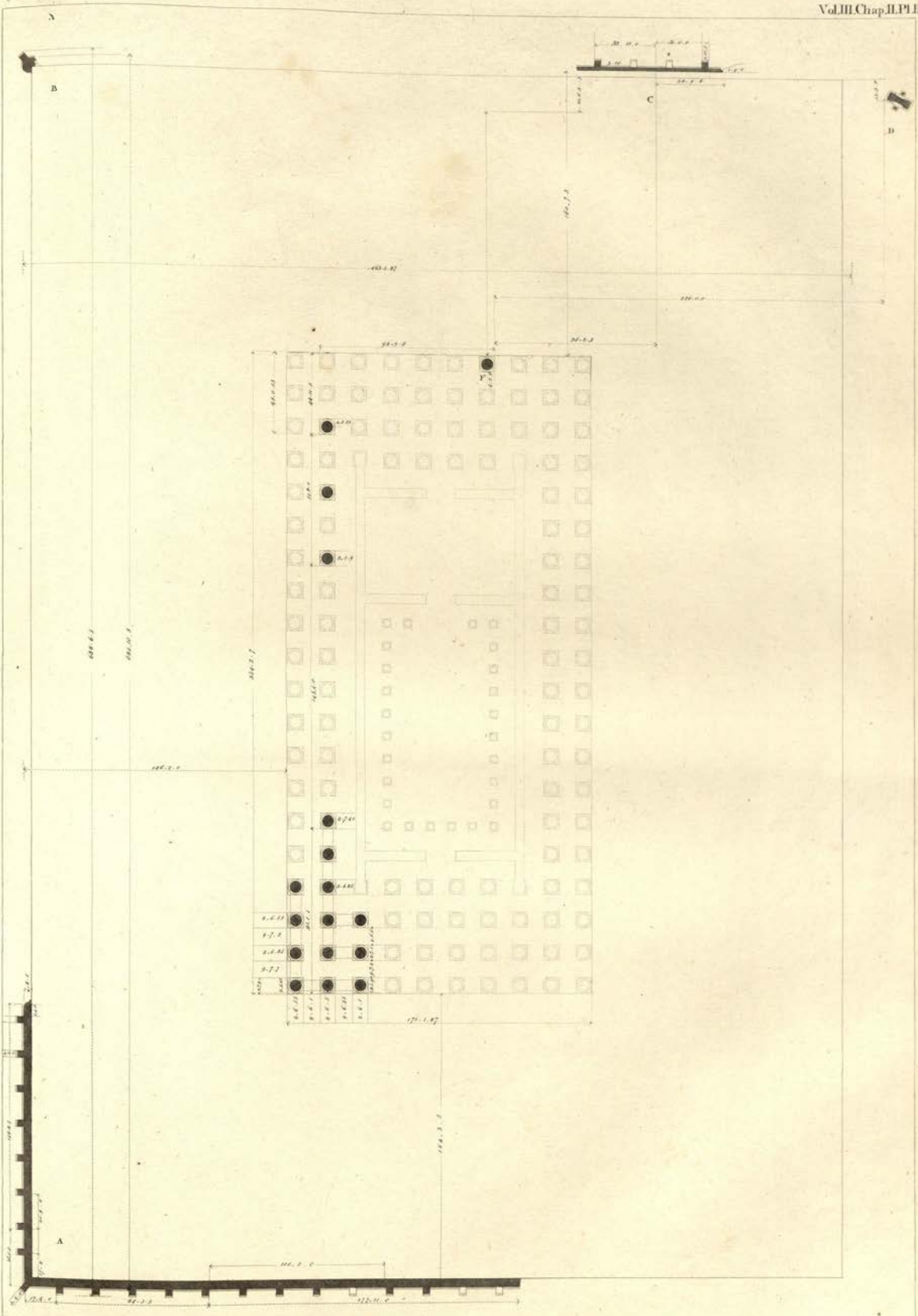
G. Part of the wall of the peribolus on the South ſide, ſhewing the angular buttreſs.

H. Section of the ſame, ſhewing its inclination, with a buttreſs in profile.

The Head-Piece to this Chapter is a fragment in the wall of the church at Vari, by the ſide of the church-door; on the other ſide of which is another almoſt ſimilar to it.

The Tail-Piece is another fragment on the outſide of the church of St. Georgio Pico (called the *Veſcovato*, from being the reſidence of the Biſhop) at Athens.

Vol III Chap II. Pl I.



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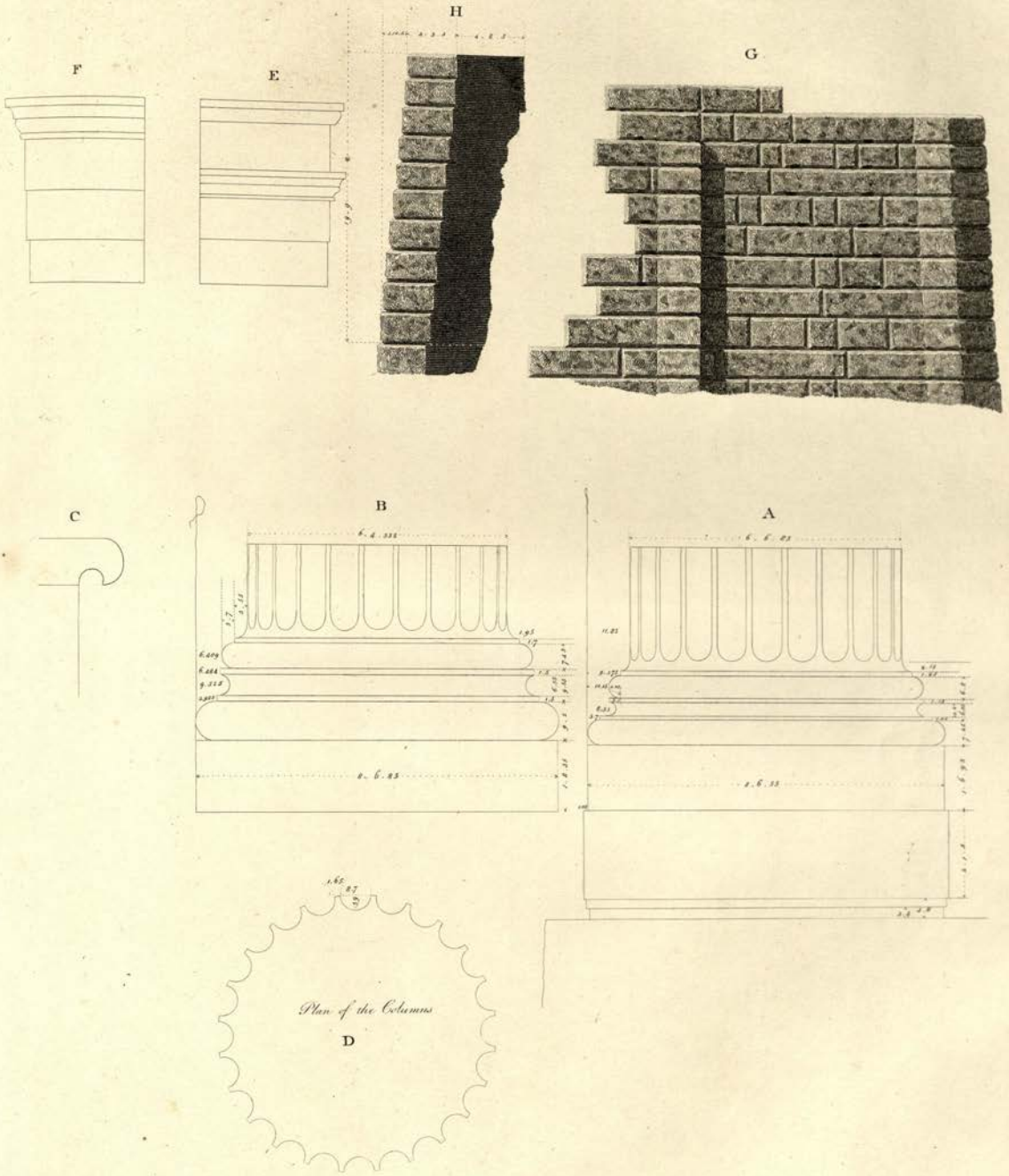

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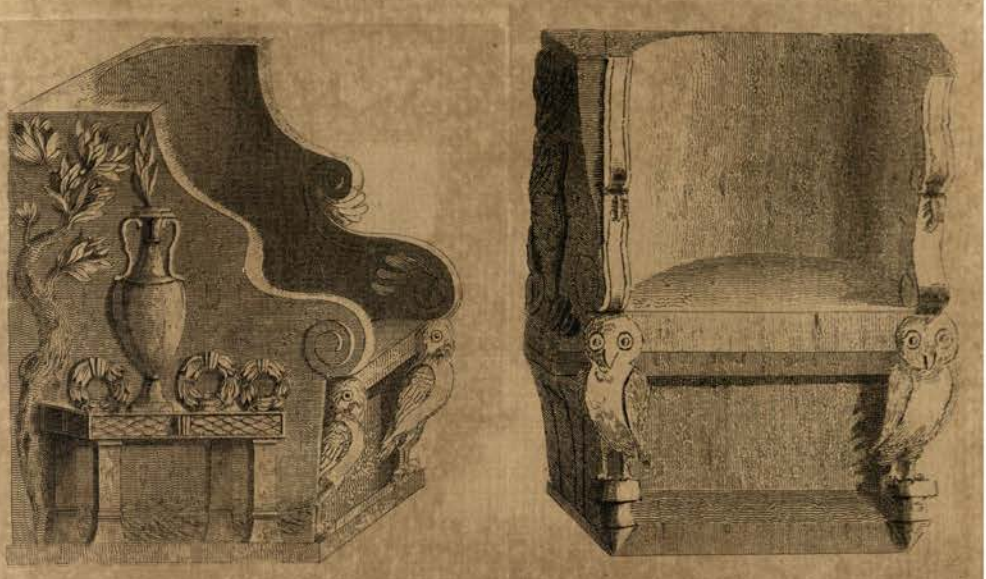


CHAPTER III.

Of the Arch of Theſeus, or of Hadrian.

THIS arch ſtands nearly N. E. and S. W. and is about a quarter of a mile South-Eaſtward from the Acropolis, the front facing which has the following ancient inſcription on it:

ΑΙΔΕΙΣ ΑΘΗΝΑΙ ΘΗΣΕΩΣ ΗΠΙΡΙΝΠΟΑΙΣ *(a)*.

And on that next the Iliſſus, the channel of which lies South of it, at leſs than a quarter of a mile diſtance, is inſcribed:

ΑΙΔΕΙΣ ΔΡΙΑΝΟΥ ΚΑΙ ΟΥ ΧΙ ΘΗΣΕΩΣ ΠΟΑΙΣ *(b)*.

Both fronts are adorned with Corinthian columns, and are, in all parts, perfectly ſimilar. From the above-cited inſcriptions it has moſt probably received its preſent names, being indifferently called the arch of *Hadrian* or of *Theſeus*. It is of Pentetic marble, and, like the other ancient edifices of Athens,

(a) This is Athens, formerly the city of Theſeus.

(b) This is the city of Hadrian, and not of Theſeus.

I found Hadrian to have been frequently complimented as the ſecond founder of Athens.

ΣΩΤΗΡΙ ΚΑΙ ΚΤΙΣΤΗ ΑΥΤΟΚΡΑΤΟΡΙ ΑΔΡΙΑΝΩ ΟΛΥΜΠΙΩ.

ΣΩΤΗΡΙ ΚΑΙ ΚΤΙΣΤΗ ΑΥΤΟΚΡΑΤΟΡΙ ΑΔΡΙΑΝΩ ΟΛΥΜΠΙΩ.

ΣΩΤΗΡΙ ΚΑΙ ΚΤΙΣΤΗ ΑΥΤΟΚΡΑΤΟΡΙ ΑΔΡΙΑΝΩ ΟΛΥΜΠΙΩ.

is built without mortar or cement of any kind, the blocks of marble being connected by cramps of metal. The surface of the ground is here raised more than 3 feet above the original level on which it was erected; and to this depth it was cleared away, to obtain all the measures, and other particulars requisite for the completion of the drawings. It is also necessary here to remark, that this arch appears evidently not to have been connected with, or to have made a part of, any other building, but to have been originally intended to remain entirely insulated. And what appears indeed extraordinary is, it stands so near, and is seated so obliquely to, what remains of the Peribolus, or wall, which encompassed the temple, supposed by me to have been the Olympieum, that it is difficult to reconcile its situation to any idea of beauty or convenience, or, to conceive the motive, we can hardly suppose it a slight one, that induced the Athenians to place it thus.

(a) Wheler and Spon, and all those who, since their time, have treated on the antiquities of Athens, have mentioned this arch; but I do not recollect any one who has endeavoured to trace its origin, and date its antiquity, or account for the obliquity of its position. As some discussion of these particulars, notwithstanding the difficulties that perplex the enquiry, may furnish some clearer and more circumstantial ideas of the topography of Athens than those we are at present in possession of, and may therefore be not unacceptable to the reader, I shall venture to offer what has occurred to me on these questions, premising some observations necessary to apologize for my opinions, and to render what I have to say intelligible.

I shall first observe, that the Ilissus runs on the Southern side of Athens, which consequently must be conceived its lowest part. I am therefore persuaded, that when Pausanias, having described the Prytaneum, proceeds thence to the lower part of the city, he approaches the Ilissus; in his way to which he sees the temple of Serapis, that of Lucina, the Olympieum, the Pythium, and the Delphinium; then, keeping the channel of the river at a small distance on his right hand, he advances towards its source, and its junction with the Eridanus, as far as to the gardens and the temple of Hercules, called Cynosages, situated probably where we now see the convent of Hagio Asomato, at the foot of Mount Anchesmus, between that hill and the river. Returning thence, he descends along the banks of the Ilissus to the Lyceum; and, in that stage of his progress, particularly mentions the river Ilissus, and the altar of Boreas, erected on the spot whence it was reported he carried off Orithyia, the daughter of Erectheus, as she was diverting herself on the margin of that river. The Ilissus, he proceeds to tell us, was accounted sacred not only to other divinities, but also to the Muses; and that the altar of the *Muses Ilissiades* was on its banks. He then conducts us across it, into the country of Agræ, where he sees the temple of Diana Agrotera, and concludes this perambulation with an account of the stadium of Herodes Atticus, built of white marble, against a hill, and extending to the side of the Ilissus; so that this river, and what he sees on its borders, occupy the greatest part of this narration.

It is to be remarked, that Pausanias having finished this tour, in which I have endeavoured to accompany him, immediately commences his account of another tour, on which he proceeds, as on the former, from the Prytaneum.

In this I shall be better enabled to follow him some part of the way, because there still remain several unequivocal vestiges of the antiquities he then visits; particularly of the place called the Tripods *(b)*, the theatre of Bacchus *(c)*, and the Odeum *(d)* of Pericles; between which two last-mentioned antiquities

(a) Wheler has observed, that this arch looks awry towards the plane (plan) of the pillars (of Hadrian) without any right angle in respect of the wall, although it seems to lead towards it, p. 373.

(b) Ἔστι δὲ ἐδὸς, ἀπὸ τοῦ Πρυτανείου καλουμένη Τρίποδες.

(c) Τοῦ Διόνυσου δὲ ἐστι πρὸς τοῦ θεάτρου τὸ ἀρχαιότατον ἱερόν.

(d) Ἔστι δὲ πλησίον τοῦ τε ἱερου τοῦ Διονύσου καὶ τοῦ θεάτρου κατασκευασμα ποιηθῆναι δὲ τῆς σκευῆς αὐτὸ ἐς μίμησιν της Περξον λεγέται. Paus. Att. chap. xx. p. 46.

From the Prytaneum there is a street called the tripods, &c.

The most ancient temple of Bacchus is near the theatre; within the peribolus are two temples, &c.

Near

ties is a range of ſmall arches, ſuppoſed by Wheler and Spon to have belonged to the portico of Eumenes, or Eumenicus, but which more probably are the remains of that ample peribolus mentioned by Heſychius, encloſing the temple of Bacchus, in which, before the theatre was built, the Lenæa were celebrated (*a*). To this Pauſanias evidently refers, when he ſays, "near the theatre is a moſt ancient temple of Bacchus; within the peribolus are two temples, and two ſtatues of Bacchus, made of gold and ivory, &c." Near the temple of Bacchus and the theatre is an edifice, ſaid to be made in imitation of the pavilion of Xerxes. Theſe veſtiges have been inſerted in a plate containing a plan of the Acropolis, given in the ſecond volume, to which I muſt beg leave to refer the reader.

The theatre of Bacchus, the Tripods, the odeum of Pericles, and what I ſuppoſe to have been part of the peribolus of the Lenæum, are all South of the Acropolis; and that the Lenæum was the temple in Limne, is clear from Heſychius, who tells us, Limne was a place in Athens, ſacred to Bacchus, where the Lenæa were celebrated (*b*).

This tedious diſquiſition on ſituation is here introduced, becauſe it appears neceſſary, before we proceed farther in our enquiry, to aſcertain the true reading of a paſſage in Thucydides, ſince, by a miſtake of Valla, who inſtead of πρὸς νοτον (*c*), has read, πρὸς ἄρκτου.

Some of the principal buildings of Athens, amongſt others the Olympieum, are placed on the North, although they actually are on the South ſide of the Acropolis: and, conſequently, not only the ſituation of thoſe moſt ancient edifices, inſtanced by Thucydides in the paſſage referred to, are entirely changed; but of thoſe alſo, which, by their proximity to them, we might, but for this miſtake, have been enabled to aſcertain; a miſtake the more important, ſince ſuch reſpectable authors as Palmerius and Hudſon had a ſurmiſe in its favour; and as it has evidently led thoſe learned and diligent travellers, Wheler and Spon, into an error; for, they have ſuppoſed a ruin, which ſtands northward of the Acropolis, to have been the Olympieum (*d*); alleging the above-mentioned corrupted paſſage of Thucydides as ſufficient authority for the opinion they advance; when, in all probability, that ruin is no other than the remains of the Pockyle.

In juſtice however to Mr. Wheler, it ſhould be obſerved, that, when he is deſcribing the pillars of Hadrian, he ſeems to find it difficult to determine whether they were not the remains of the Olympieum.

From what has been here advanced, it ſhould ſeem, that, notwithſtanding the claim ſet up in behalf of the Emperor Hadrian, by the inſcription on this arch, as the founder of at leaſt this Southern part of

Near the temple of Bacchus, and the theatre, is an edifice, ſaid to have been built in imitation of Xerxes' tent, &c.

The inſtances which Vitruvius, when treating of porticos behind the ſcenes, &c. has produced of edifices near the theatre in Athens, may ſerve as a comment on what has been cited from Pauſanias; in both authors they clearly relate to the ſame buildings, and theſe arranged nearly in the ſame order. Poſt ſcenam porticus ſunt conſtituendæ, &c. uti ſunt porticus Pompeianæ; itemque Athenis porticus Eumenici, patriſque liberi fanum, et exeuntibus e theatro, ſiniſtrâ parte Odeum, quod Athenis Pericles columnis lapideis diſpoſuit, naviumque malis et antennis e ſpoliis Perſicis pertexit. L. v. c. 9.

Behind the ſcenes porticos are to be erected, &c. as are the Pompeian porticos; alſo at Athens the portico of Eumenes (or Eumenides) and the fane of father Bacchus; and, to the left of thoſe who iſſue from the theatre, the odeum which Pericles erected at Athens, adorned with marble columns, and covered with maſts and yards of the ſhips taken from the Perſians. Vitr. book v. ch. 9.

(*a*) Ἐστὶ δὲ τοῦ θεάτρου ἐγγύς. Ἔστιν ἐν τῷ αὐτῷ λειμῶνι, περὶ βοὸς ἔχον μέγα. καὶ ἐν αὐτῷ Διονύσου ἱερὸν ἐν ᾧ τραγῳδοῦσιν οἱ ἀγῶνες Διονυσίοις πρὸ τοῦ θεάτρου οἰκοδομούμενα.

The games in the Linæum. The Linæum is in the city, having an ample peribolus, and in it the temple of Bacchus Lenæus, in which the Athenians celebrated the games in honour of Bacchus before they had built the theatre. Heſychius.

(*b*) Λίμναι· ἐν Ἀθήναις τόπος, ἁγιαζόμενος τῷ Διονύσῳ, ἔνθα τὰ Ληναῖα μέτρα.

Limne, in Athens, a place ſacred to Bacchus, where the Lenæa were celebrated.

(*c*) Τὸ δὲ πρὸ τούτου, ἡ ἀκρόπολις ἦ τὸν τόπον, πᾶλαι ἦν, καὶ τὸ ὅτι πρὸς νότον μᾶλλον τῆς ἀκροπόλεως τετραμμένον ἐκ τῶν ἱερῶν οἰκεῖσθαι τὴν παροῦσαν ἡ ἄλλων ἕνεκα ἴσως καὶ τοῦ Διὸς τοῦ Ὀλυμπίου καὶ τοῦ Πυθίου καὶ τῆς Γῆς, καὶ οὗ ἦν Λιμναῖον Διονύσου.—Πρῶται δὲ αἱ ἄλλαι ἱδρύσαντο τοῦτο· καὶ τὰ κρηναῖα, ὀνόματι Ἐννεάκρουνος. Thucydides Dukeri, p. 108, 12. c.

Before this time, that which is now the citadel was all the city. The temples, built either within the citadel, or without, ſufficiently ſhew it; for, in the South part of the city, particularly, ſtand the temples of Olympian Jove, of the Pythian Apollo, the earth, and of Bacchus in Limne, and all the other ancient temples are ſeated in the ſame quarter; near it alſo is the fountain now called Enneacrunos.

(*d*) It is hard to determine whether the temple of Jupiter Olympius was here or not. Wheler, p. 372.

Beſides, it is here in the lower parts of the town, as Pauſanias clearly ſeems to inſinuate, which lay on the North ſide of the caſtle, as Thucydides placeth it. Wheler, p. 392.

A quoi il faut ajouter, qu'il eſt au Nord de la citadelle, comme Thucydide a remarqué. Spon, vol. II. p. 188.

Ἐστὶ δὲ ἀγκλεὶς ἐν τῷ περιβόλῳ Ζεὺς καλεῖται, ᾧ καὶ Κόρῃ ᾧ Ῥοῇ, ᾧ τεμένος τοῦ ἐπικλῆρος, Ὀλυμπίας. Paul. Att. p. 43.

Athens,

Athens, it is rather a complimentary effuſion of Athenian gratitude to ſo liberal a benefactor than an abſolute truth or the record of an hiſtorical fact: for this part proves to have been one of the earlieſt additions to the original city, as appears by what has been cited from Thucydides, which is confirmed, and, in ſome ſort, illuſtrated, by the account Pauſanias has given of the antiquities contained within the peribolus of the Olympieum. The moſt ancient temple of Jupiter Olympius was erected there by Deucalion (*a*), and within the ſame place were the temples of Saturn and of Rhea, probably the work of Cecrops (*b*). Here alſo was the ſacred grove of Olympia, which ſeems to have been an appellation of Rhea, and this grove moſt probably was the ſeat of her temple, near which was the monument of Antiope the Amazon (*c*). All theſe were of great antiquity, as was alſo the Pythium, a temple of Apollo near the Olympieum, in which were dedicated the Tripods, obtained by the Choragi, to whom the prize was adjudged in the choruſes performed at the celebration of the Thargelia; and here the Panathenaic proceſſion paſſed in its march round the Acropolis. Near the Olympieum likewiſe was the Delphinium, another temple of Apollo, and the habitation of Ægeus, both of them built before the arrival of Theſeus in Athens.

Plutarch, who was living in the time of Hadrian, ſpeaks of the Delphinium (*d*) and the Mercury which ſtood Eaſt of that temple, and was called the Mercury at the arch of Ægeus, as remaining at the time he wrote.

The ſituation of this arch of Ægeus and that of Hadrian, both near the Olympieum, appearing to coincide, induces me to entertain an opinion that the laſt-mentioned arch, the ſubject of this chapter, is in fact no other than the arch of Ægeus, probably rebuilt by Hadrian, with a kind of religious obſervance, on the identical ſpot on which the former, venerable for its great antiquity, had ſtood; and that the North-Weſtern angle of the peribolus of the Olympieum has been cut off by a wall parallel to this arch (*e*), which, by that means, became an additional ornament to the ſaid encloſure, in which not only the magnificent temple of Jupiter Olympius built by Hadrian, but many other monuments, mentioned by Pauſanias, of much higher antiquity than the time of Hadrian, were contained: and this opinion is rendered more probable by the unconnected ſtate of this arch, and the obliquity of its poſition, which were particularly noticed in the beginning of this chapter.

Hence it appears that the Delphinium, and, conſequently, the arch of Ægeus (as this of Hadrian now is) were near the Olympieum. Neither the preſent gate, nor that of Ægeus, could ever have been a gate of Athens. The ancient walls may be traced with great certainty, almoſt throughout their whole extent, and agree ſo exactly with the meaſures given of them by Thucydides, that no doubt can remain of their identity, being the very walls which he deſcribes, and whatever was within theſe walls was ſaid to be in the city (*f*).

(*a*) Τῶ δὲ Ολυμπίῳ Διὶ Ἀδριανὸν οἰκοδομῆσαι λεγουσι τὸ ἀρχαῖον ἱερόν. Paul. Att. p. 43.

The moſt ancient temple of Jupiter Olympius, they ſay, was built by Deucalion.

(*b*) Philochorus, Saturno, et Opi, primum inſtituiſſe aram Cecropem dicit. Macrob. Sat. lib. I. chap. x.

(*c*) Ἔνιοι δὲ φασι μιᾶ Θησέως μαχομένῃ, (τὴν Ἀμάζονα) φανεῖσαν τὸν ὄνειρον, ὑπὸ Μολπαδίου ἀκοντι βληθῆναι. καὶ τὸν τάφον τὸν παρὰ τὸ τῶν, γῆς τῆς Ὀλυμπίας ἱερόν, ἐπὶ ταύτῃ τεθάφθαι.

Some ſay that (Antiope), fighting near Theſeus, was ſlain, being pierced with an arrow by Molpadia, and the pillar near the temple of the Olympian earth is placed over her.

(*d*) Λέγεται δὲ τῆς κύλικος πεσούσης, ἐκχυθῆναι τὸ φάρμακον, οὗ τῶν Δελφινίῳ τὸ στόμα φανερόν ἐστιν. ἐλαυθε γὰρ ὁ Αἰγεὺς ὤκει, καὶ τὸν Ἑρμῆν τὸν παρὰ τὸ ἱερὸν, παλοῦσιν ἐπ' Αἰγέως πυλῶνος. Plut. in vit. Theſei.

It is ſaid, that, when the cup fell, the poiſon was ſpilt, where now is the incloſure in the Delphinium, for there Ægeus dwelt; and the Hermes, to the Eaſt of the temple, they call the Hermes at the gate of Ægeus.

Μετὰ δὲ τον ναὸν τῶ Διὸς τῶ Ολυμπίου ἀγαλμά ἐστιν Ἀπόλλωνος Πυθίου, ἔστι δὲ καὶ ἄλλο ἱερὸν Ἀπόλλωνος, ἐπίκλησιν Δελφινίου.

Near the temple of Jupiter Olympius is the ſtatue of Apollo Pythius. There is alſo another temple of Apollo, ſurnamed Delphinium. Paul. Att. 6.

Ὅσους γ' (ὁ Ἁδριανὸς) Διὸς ἱερὰ τὰ μὲν ἀνεδείματο ἐξ ἀρχῆς, τὰ γ' ἐπεκόσμησεν ἀναθήμασι, τῇ πολλαπλασίᾳ ὁ βασιλεὺς πολλοῦ ἔδωκε Ἕλλησι, τοῖς δὲ τῇ βαρβάρων τοῖς ἀνθεῖσιν, ἐστι δὲ πασῶν γεγραμμένα Ἀθήνησιν ἐν τῷ κοινῷ τῶν θεῶν ἱερῷ. Paul. Att. p. 5. Ed. Xyl.

The temples, which Adrian either erected from the foundations, or adorned with ornaments, for the Greeks or Barbarians, are recorded at Athens in the temple common to all the Gods.

(*e*) As it may be obſerved, in the plan of the temple of Jupiter Olympius, that this arch ſtands on the outſide of the Northern wall of the peribolus, which is there ſuppoſed equally diſtant from the body of the temple with the Southern wall; a circumſtance highly probable, though not verified by the remains, which, on the Northern ſide, are totally deſtroyed.

The deformity occaſioned by a building of ſuch a form as this arch being introduced into an angle, not even forming a diagonal to the ſquare, is very great; it would cauſe much irregularity in the portices alſo, which, in ſo grand an edifice, would be a material fault. Then the doors of entrance would all be irregular, none correſponding both within and without the peribolus, by removing this Northern wall farther from the temple than the Southern wall; not to mention the difficulty of doing it at all, if this wall was partly built before Hadrian began his part of the work. All theſe circumſtances incline Mr. Reveley to ſuppoſe that this gate ſtood in the poſition as beſt uniting two ſtreets, one of which paſſed by the ſide of the Northern wall, and the other, Weſtward of it, taking a North-weſtern direction from the arch, which the preſent ſtreet actually does.

(*f*) This is one of the remarkable monuments omitted by Pauſanias, of whoſe works, it is Mr. Stuart's opinion, parts are loſt; which is alſo the reaſon of the want of connection in many of his deſcriptions.

PLATE

PLATE I.

A view of the arch of Hadrian. The Corinthian columns ſeen through the arch, and thoſe to the left of it, although uſually called the pillars of Hadrian, are by me ſuppoſed to be the remains of the temple of Jupiter Olympius; the ruined low wall, to the right of the arch, is a part of the Weſtern end of the peribolus, ſtill remaining, that encloſed the ſacred ground in which that temple ſtood. When we had paſſed theſe columns, and the Eaſtern end of the peribolus, of which we found more than 230 feet not utterly demoliſhed, we arrived immediately at the veſtiges of the city wall, and of one of its gates, probably that called Diocharis. We were now on the ſide of the Ilyſſus; hence we deſcended to a copious and beautiful ſpring, at preſent called Callirhoë, flowing into the channel of the river; this channel we here croſſed to arrive at the little temple on the other ſide, which, in this plate, appears between the arch and the groupe of Corinthian columns to the left of it.

The diſtant mountain is the higheſt part of Hymettus. The figures on the fore-ground repreſent Albaneſe ſhepherds driving their flocks to paſture: of theſe people I have already ſpoken in the firſt chapter of this volume.

PLATE II.

The ground plan of the arch.

This edifice is compoſed of two orders, both Corinthian, and placed one over the other. The plan repreſented here is that of the firſt order. The pedeſtals unſhaded with the columns they ſupported, as alſo the columns in the oppoſite front of this order were taken away.

PLATE III

Plan of the ſecond order.

It is evident, from the ruin itſelf, that the columns unſhaded had a place there, though removed. The partition between the niches in the centre of this order (alſo unſhaded) is perforated as high as the bottom of the capitals of the half columns. It was only three inches $\frac{1}{10}$ thick, and was probably of one piece.

PLATE IV.

Elevation of the front facing the South-Eaſt.

The cornice of the pedeſtals is reſtored, being chipt off, except the aſtragal and fillet. (See Pl. 6. Fig. I.) Alſo the columns in the firſt order, with thoſe over them in the ſecond, are ſupplied; the latter from the half columns belonging to the niches.

PLATE V.

Fig. 1. Section through the centre of the arch, and of the niches.

Fig. 2. Elevation of one end of the arch, ſhewing the connection of the columns in the ſecond order, with the ſquare or Attic column in the centre between them; alſo the roof of the pediment, which is cut in imitation of tiles.

According to the meaſurements, the height of the arch from its baſes, or capitals of the antæ, is only nine feet eleven inches $\frac{2}{10}$, which is leſs than its ſemi-diameter by four inches $\frac{65}{100}$.

The lacunaria in the ſoffit of the niches conſiſt of twelve compartments in the breadth of each nich.

PLATE VI

Fig. 1. Capital and baſe of the antæ at each extremity of the arch, with the entablature of the lower order of the building, as ſeen on each front.

Fig. 2. A ſection through the front face of the capital.

PLATE VII.

Fig. 1. Half the front of the pedeſtals in the lower order.

Fig. 2. Half the front of the capital of the antæ on the flank of the arch.

Fig. 3. A ſection through the front of the capital.

Fig. 4. The plan of half the front face, and half the flank face of the capital.

PLATE VIII.

Fig. 1. The front of the capital, and baſe of the antæ that ſupport the arch, with the profile mouldings of the archivolt.

Fig. 2. The ſection through the front of the capital.

Fig. 3. Half the lateral face of the capital.

Fig. 4. The ſection of the lateral face of the capital.

PLATE IX.

Fig. 1. The capital and baſe of the half columns in the upper order of the arch, with the entablature they ſupport.

Fig. 2. Section through the capital.

Fig. 3. Curve of the abacus of the capital, taken on its liſtel.

PLATE X.

Fig. 1. The capital and baſe of the Attic ſquare columns in the upper order.

Fig. 2. A ſection through the capital.

Fig. 3. The curve of the abacus; of the capital taken upon the liſtel under the ovolo.

Fig.

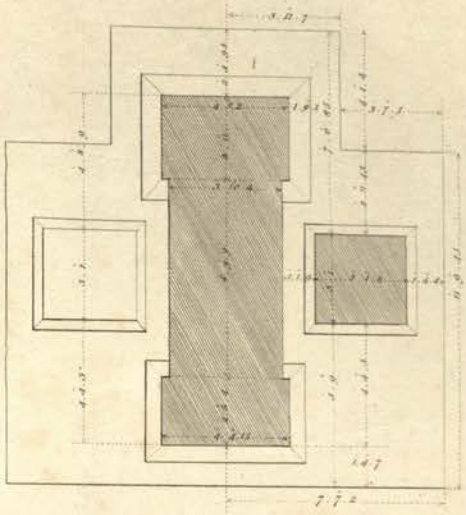
Fig. 4. A ſection of the architrave, and lacunaria, in the ſoffit of the niches, with the partition between them, which ſtill remains as low as to the bottom of the capitals.

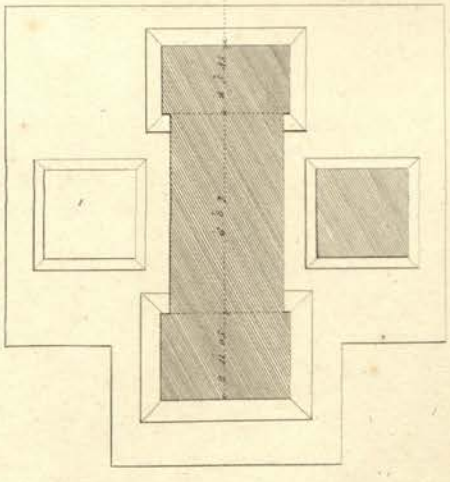
Fig. 5. Half the flower upon the apex of the pediment, in its preſent ſtate.

The Head-Piece to this chapter repreſents two ancient chairs, one of which is in the Metoxi of St. Cyriani, near the Veſcovato, or reſidence of the biſhop. Of theſe there are ſeveral at Athens, ſome plain, and others adorned with ſculpture, and ſome at no great diſtance from this arch; whether they have been ſeats for a magiſtrate in a court of judicature, or of officers in a gymnaſium, is not eaſily determined from their ſituation; for, the Dephinium, a tribunal, and the Lyceum, a gymnaſium, were both in the neighbourhood of this arch.

The Tail-Piece repreſents an antique altar at the door of the church of St. Andrea in Athens.

Vol. III Ch. III Pl. I.
Stuart del.
Lepinier Sculp.





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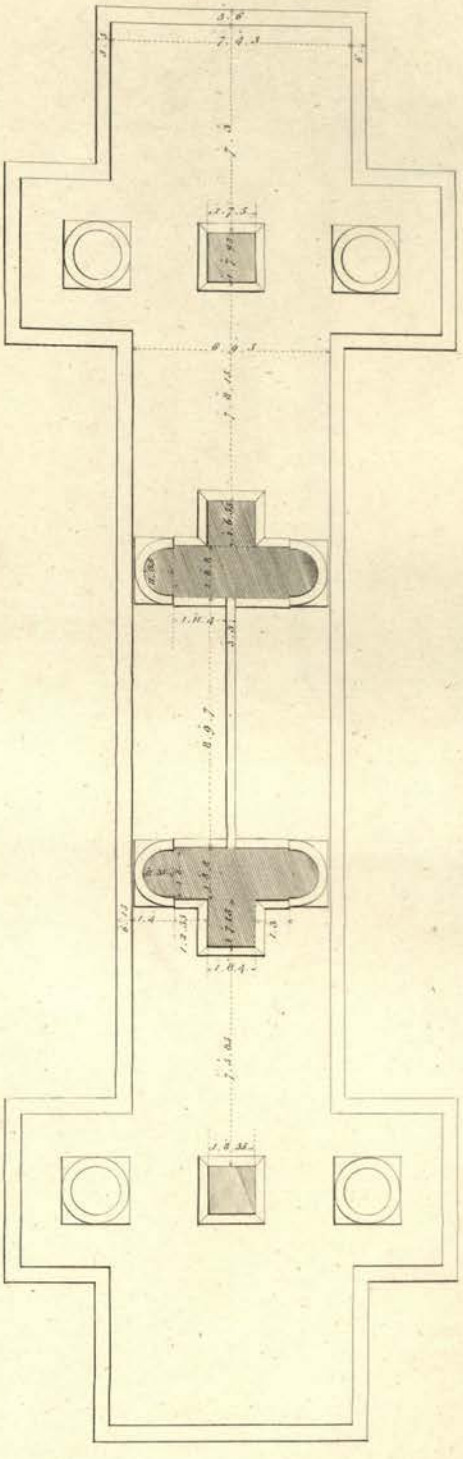

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F. Lewis sculp.

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Fig 1

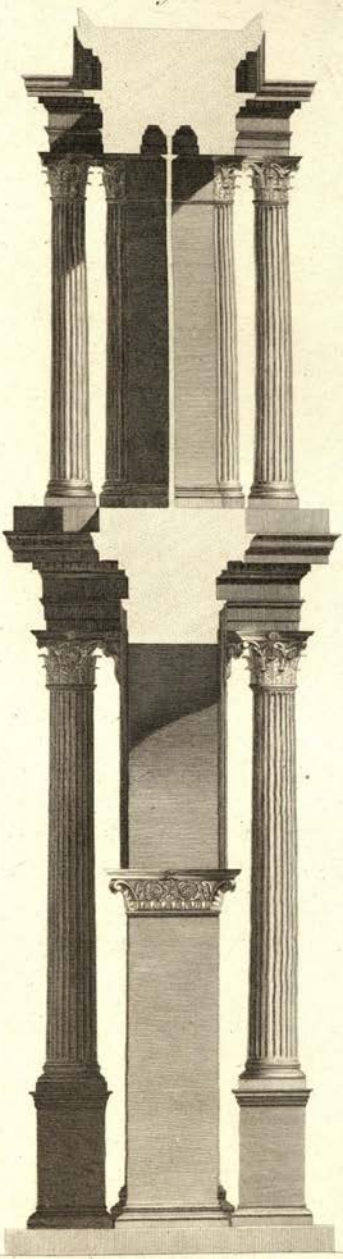
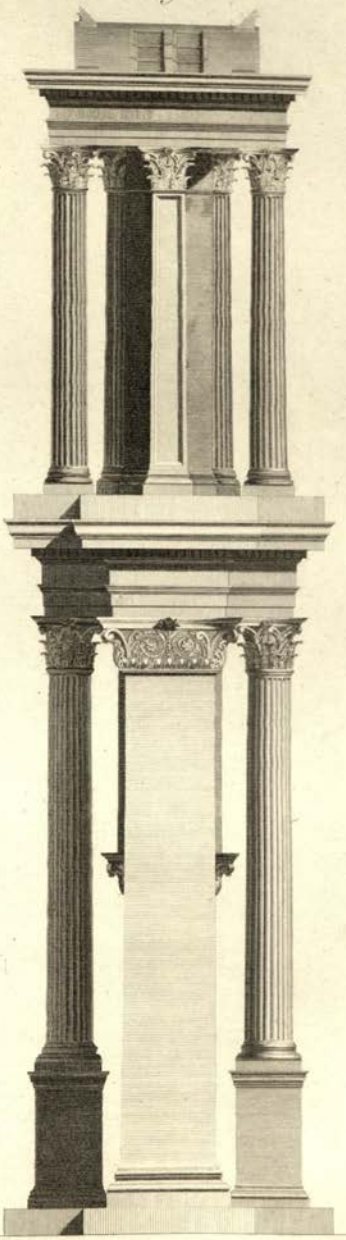


Fig 2



Newton Sculp.

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Fig. 2.

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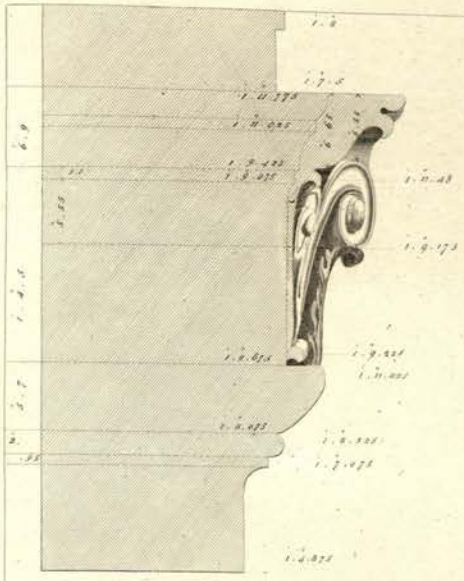

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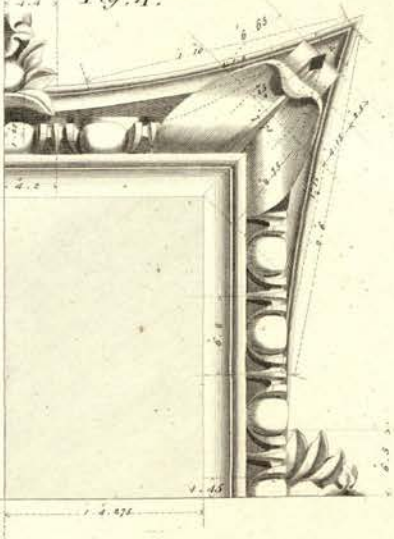

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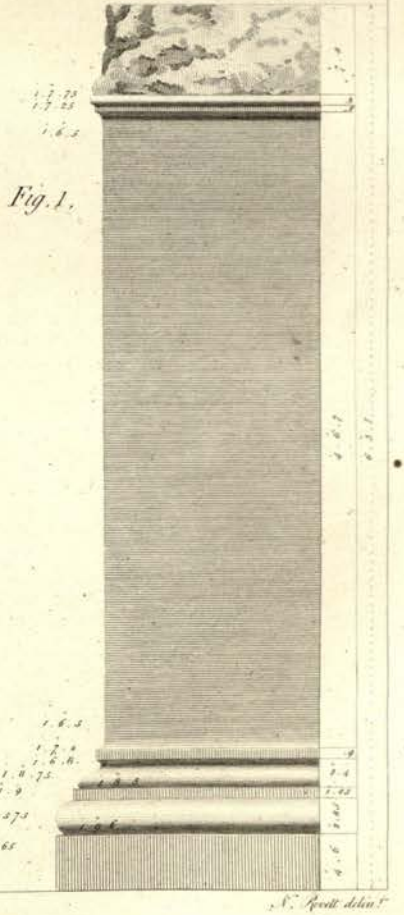

Fig. 1.

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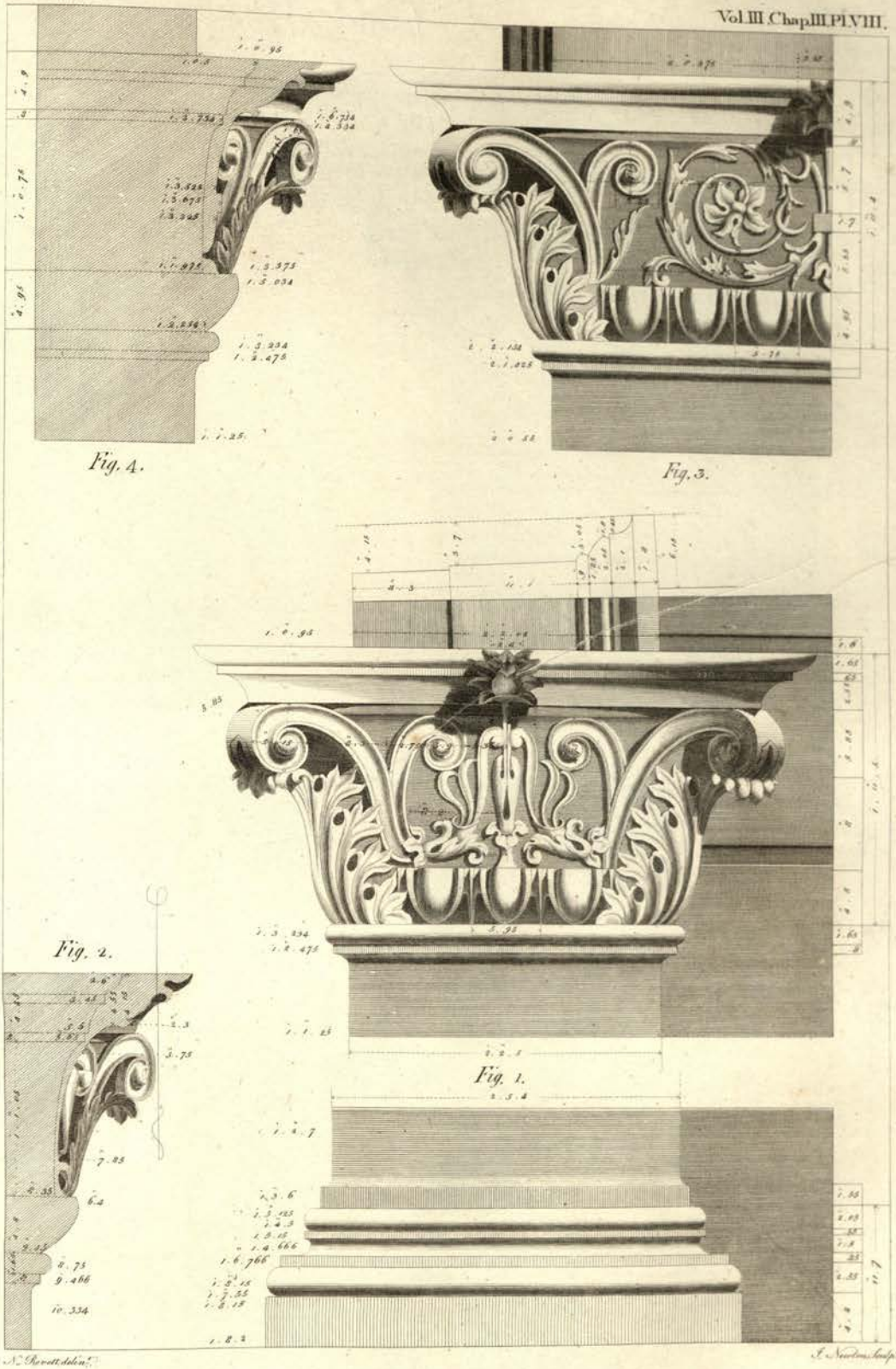

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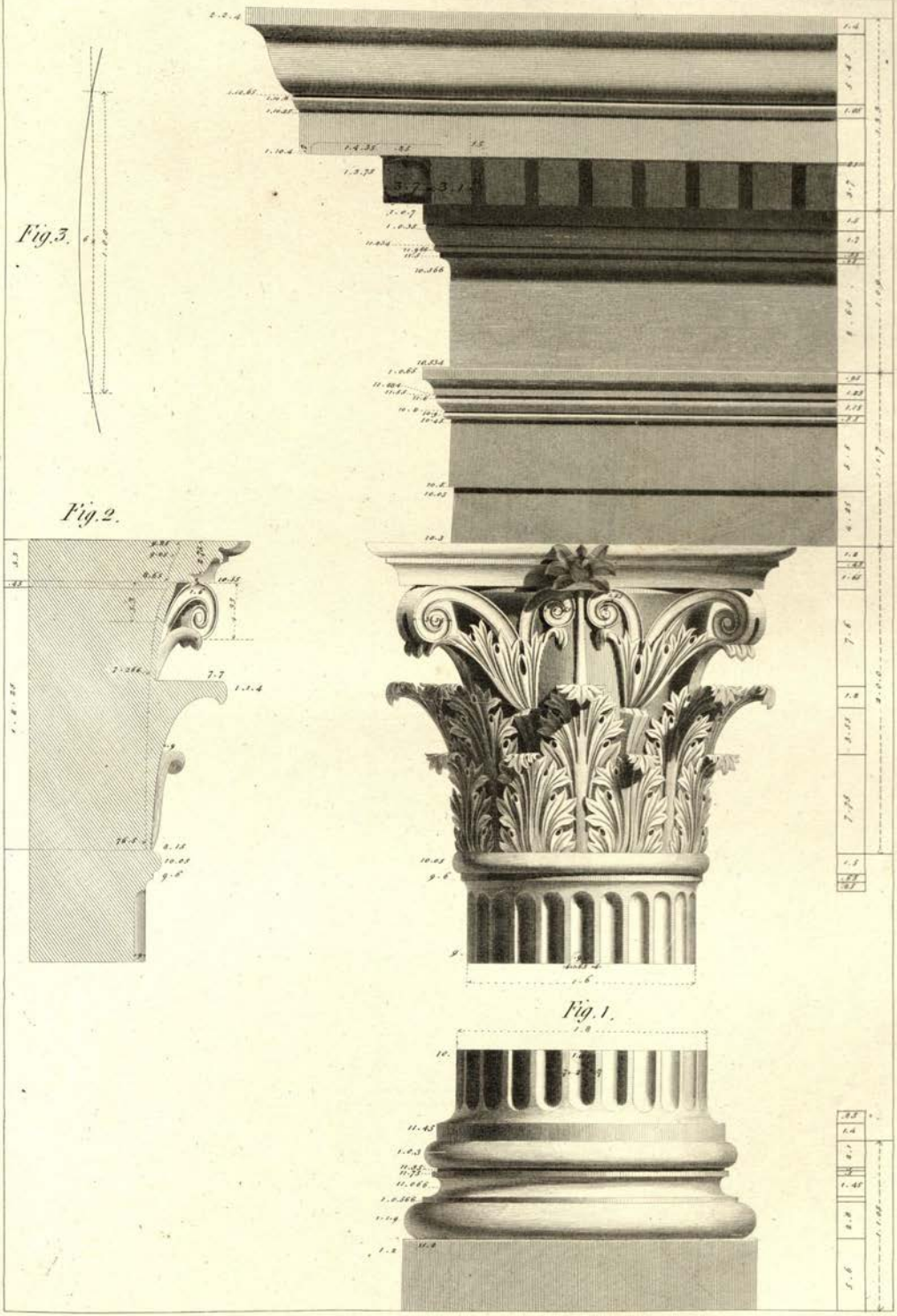

Lowry Sculp.

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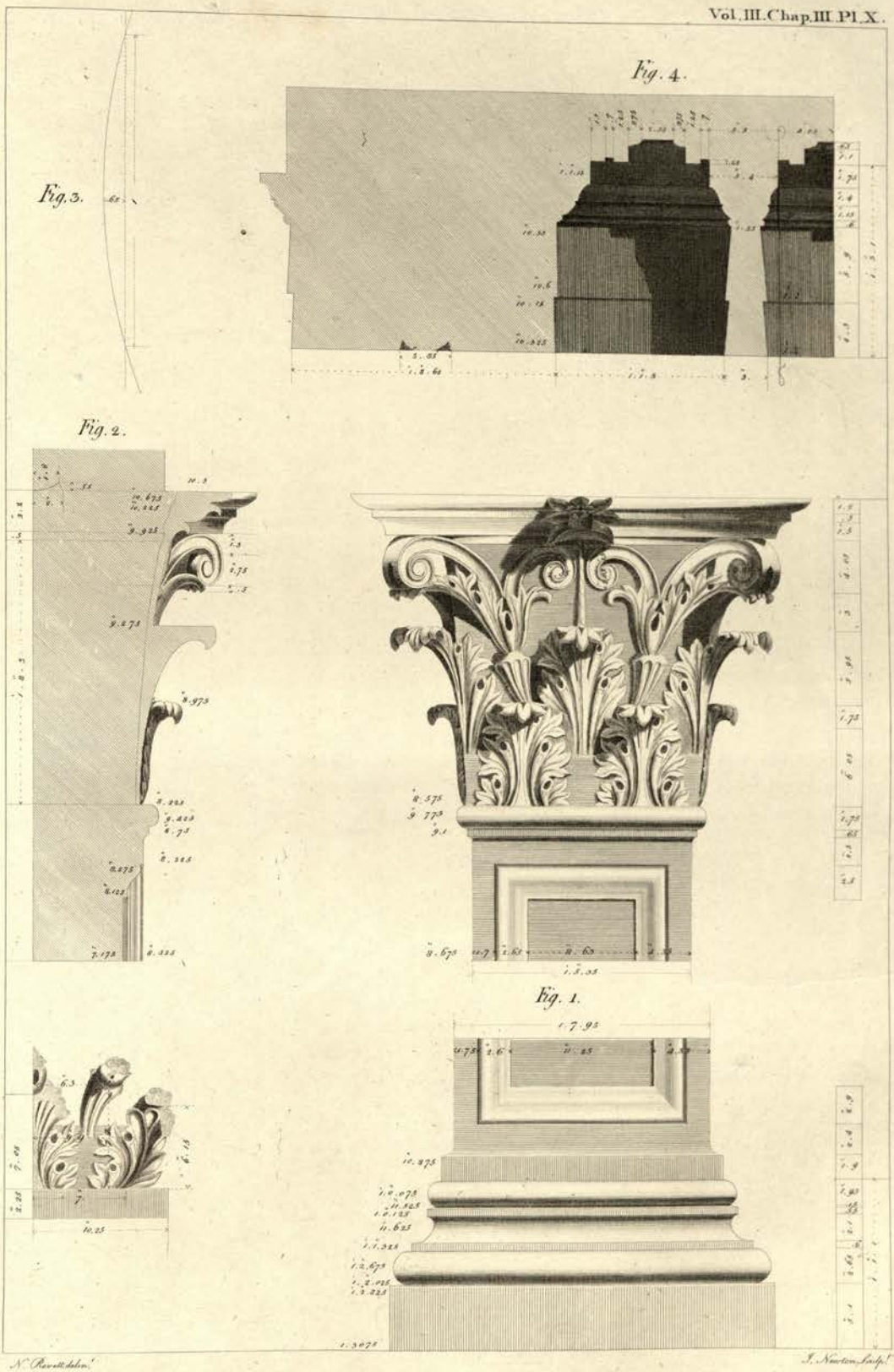

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J. Newton Sculp.t

LIBRARY OF THE BOSTON MUSEUM OF FINE ARTS

Pub.d as the Act directs, April 3.d 1792

Of the Aqueduct of Hadrian.

CHAPTER IV.

THE city of Athens was ill provided with water even in the moſt flouriſhing times of the Republic (*a*), inſomuch ſo that the inhabitants were obliged to ſink wells, to ſupply themſelves with that neceſſary of life.

Theſe we muſt conclude were numerous, ſince, by a law of Solon, thoſe only who lived in the neighbourhood of a well could avail themſelves of its water. This defect, ſo far at leaſt as related to new Athens, was at length remedied by the munificence of the Emperors Adrian and Antoninus Pius. For this purpoſe a reſervoir was dug at the foot of mount Anchesmus, which was adorned with the Ionic frontiſpiece, the ſubject of the preſent chapter.

This reſervoir appears evidently to have been ſupplied with water by an Aqueduct of no mean length, for, we paſſed ſome ruined arches of it in ſeveral places, at a conſiderable diſtance from each other, in our way to Cephiſſia, a delightful village, abounding with the moſt copious ſprings I have any where ſeen in the Attic territory: it is between ſix and ſeven miles diſtant from Athens, and the Aqueduct apparently led from that place.

Of this frontiſpiece only two columns were ſtanding; on digging, we diſcovered the veſtiges of the other two, and were able to determine its entire extent. Wheler and Spon ſaw it in 1676, exactly in

(*a*) Ἐστέον ἐν τῇ τῶν Ἀθηναίων ἐστίᾳ ὕδατος. ἔστι δὲ ὑπὸ μεγίστων ὀρῶν, ἐχόντα τὴν ἔδαφος ζοφωδέστατον· ἡ δὲ πεδιὰς, ξηρὰ σφόδρα καὶ ἄδενδρος.

Dicæarchus in deſcrip. Græciæ.

Hence you proceed to the city of the Athenians: the way is pleaſant, the land all cultivated, and chearful in its appearance; but the city is dry and barren, neither is it well ſupplied with water.

Aquæ autem ſpecies eſt, quæ cum habeat non ſatis perlucidas venas, ſpuma inde flos natat in ſummo, colore ſimilis vitri purpurei. Hæc maxime conſiderantur Athenis, ibi enim ex ejuſmodi locis et fontibus, et in Ally, et ad portum Piræum, ducti ſunt fluentes, e quibus bibit nemo propter eam cauſam, ſed lavationibus et reliquis rebus utuntur: bibunt autem ex puteis, et ita vitant eorum vitia.

Vitr. L. VIII. C. 3.

There is a kind of water, which, not riſing from very tranſparent ſources, caſts up a ſcum that floats on its ſurface like purpliſh glaſs: this is particularly obſerved at Athens; for, the water from ſuch kind of ſprings is conducted to fountains, as well in the city as in the Pireus, but no one drinks of them, for the cauſes I have related; they are uſed for waſhing and other matters, but the miſchief they would occaſion is avoided by drinking water from the wells.

the ſtate we found it; two of the columns were wanting, and only one half of the inſcription remained; this Spon fortunately ſupplied, from an ancient manuſcript ſhewn to him at Zara.

The part remaining.	The part ſupplied by Spon.
IMP. CÆSAR. T. ÆLIVS	HADRIANUS ANTONINUS.
AUG. PIUS. COS. III. TRIB. POT. II. P. P. AQUÆDUCTUM. IN. NOVIS. CONSUMMAVIT.	ATHENIS. COEPTUM. A. DIVO. HADRIANO. PATRE. SUO. DEDICAVITQUE.

PLATE I.

A view of this antiquity in the ſtate we ſaw it (*a*). On the top of Ancheſmus, is a little church dedicated to St. George; it ſeems to ſtand in the ſituation formerly occupied by the temple of Jupiter Ancheſmus, and enjoys a very extenſive proſpect. The figures repreſent an Albaneſe mandra, or dairy. The woman is milking a goat, and making kaimac, a ſort of clouted cream, or milk thickened by evaporation, ſome of which the man leading a horſe is come to purchaſe. The Albaneſe, who is leaning againſt one of the columns, appeared to be the maſter of the little family we ſee here, which he chears with the muſic of his ſyrinx, compoſed of ſeven reeds.

On the nearer ground, a calorgero is driving an aſs, loaded with wine and olives, from the convent of Hagio Aſomato, part of which is ſeen at a ſmall diſtance, to the city reſidence of thoſe monks. The diſtant mountain is part of Hymettus, and a little building on its ſide is the convent of St. Cyriani.

PLATE II.

The plan, elevation, and ſection of this frontiſpiece. Thoſe who have been accuſtomed to ſee what are commonly called Venetian windows reſembling this form, but with the arch ſpringing from the cymatium of the cornice, will look on this example as a deviation from the approved practice; but, if we allow, that the mouldings of the cornice repreſent the timbers of the roof, as our maſter Vitruvius (*b*) teaches, the cymatium, or upper moulding, muſt repreſent the gutter; as thoſe, who ſhall prefer, as a more rational practice, the ſpringing the arch from the architrave the moſt firm and ſolid part of the entablature, may think this example a ſufficient authority.

PLATE III.

The baſe, capital, and entablature of this building.

They reſemble the ancient Ionic examples ſtill remaining at Rome, rather than thoſe of the beſt age of Greece; the mouldings in general, it muſt be allowed, are ſimple, and in good taſte, though not finiſhed with that delicacy we have admired in the Erectheum and the temple of Minerva Polias; it is perhaps to be accounted a more complete ſpecimen of this kind of the Ionic than any which Rome can at preſent furniſh.

(*a*) This edifice is now entirely deſtroyed, and even the ſcite of it is not diſcernible; but the architrave with the inſcription now forms the lintel, or top of one of the gates, leading towards its ancient ſituation in the preſent wall of the city, mentioned in the firſt chapter of this volume.

(*b*) Vitruvius, having enumerated the timbers uſed in the framing a roof, adds:—E quibus rebus, et a materiatura fabri, in lapideis et marmoreis ædium ſacrarum ædificationibus artifices diſpoſitiones eorum ſculpturis ſunt imitati, et eas inventiones perſequendas putaverunt.

Vitruv. Lib. IV. C. 2.

See Mr. Newton's excellent tranſlation of this author.

The remaining part of the chapter is employed in a ſpecification of the particulars imitated.

PLATE IV.

Fig. 1. The capital reverſed.

Fig. 2. The ſide of the capital.

Fig. 3. The ſection through the front of the capital.

Fig. 4. The ſection through the ſide of the capital.

Fig. 5. The mouldings of the architrave and of the arch.

In the neighbourhood of this aqueduct, was the Gymnaſium called Cynoſarges; and not far from it, but nearer the City, another called the Lyceum; neither of them far from the Ilyſſus: in theſe ſchools, among other manly exerciſes, we may ſuppoſe, the youth were taught the uſe of miſſive weapons; in the channel of the Ilyſſus we found ſeveral of the leaden bullets (*a*) they uſed to caſt from their ſlings, and ſome brazen points of darts. The leaden bullets are ſhaped like almonds, ſome of them weigh upwards of three ounces, others only an once and half. They have on one ſide a thunderbolt, and on the other the word ΔΕΞΑΣ. The points of the arrows were of different forms, ſome having two, others, three faces.

This head-piece is compoſed from theſe ancient bullets and darts.

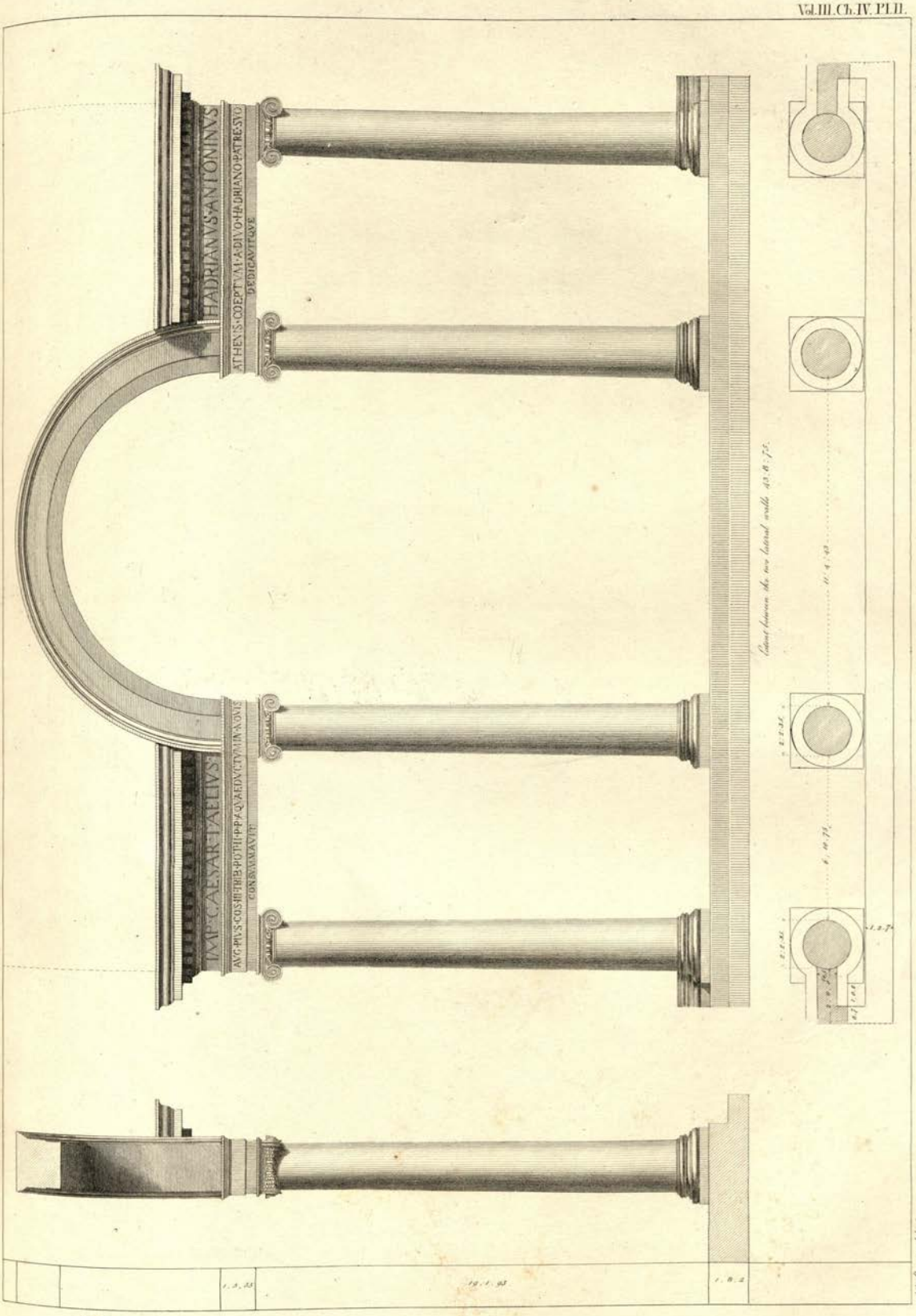
The vignette at the end repreſents a cathedra, perhaps the ſeat of the Gymnaſiarch; of theſe there are ſeveral at Athens, ſome enriched with ſculpture; others plain, but all of marble.

(*a*) See Xenophon's retreat of the ten thouſand, the expedition of Cyrus, Book III. where he ſays the ſlings of the Rhodians, with leaden bullets, carried twice as far as thoſe of the Perſians that threw ſtones.

Stuart. del.

Lespinière sculp.

Vol. III. Ch. IV. Pl. I.


HADRIANVS·ANTONINVS
ATHENIS·COEPTVM·A·DIVO·HADRIANO·PATRE·SVO
DEDICAVITQVE
IMP·CAESAR·TAELIVS
AVG·PIVS·COS·III·TRIB·POTII·P·P·AQVAEDVCTVM·IN·NOVIS
CONSVMMAVIT
Extent between the two lateral walls 43.8.75.
11.4.43
6.10.75
1.2.35
1.2.7
1.5.35
19.1.95
1.8.2
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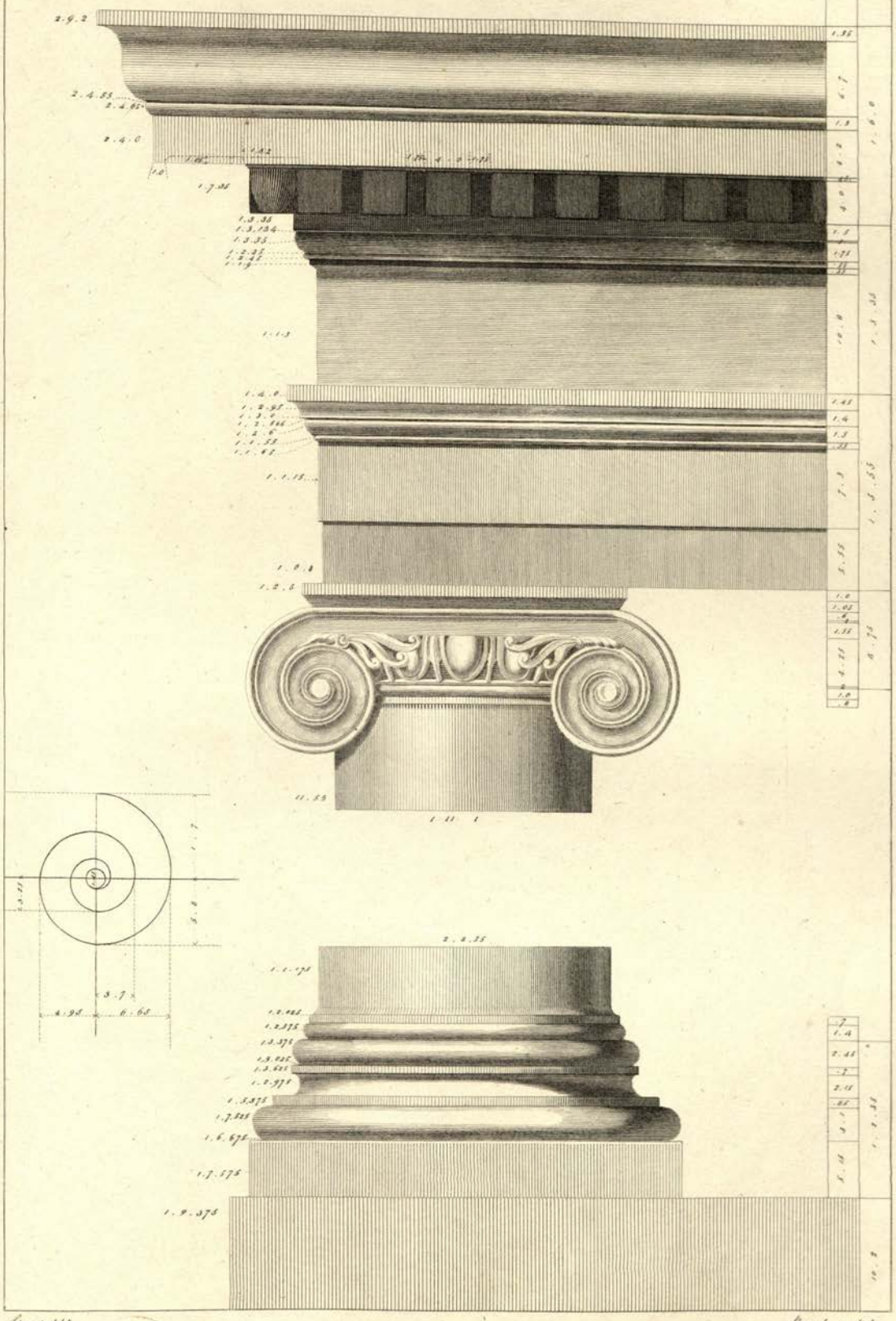

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Fig. 2

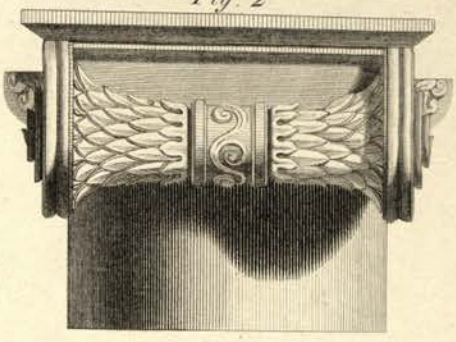
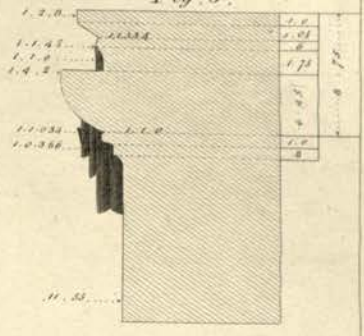


Fig. 3.



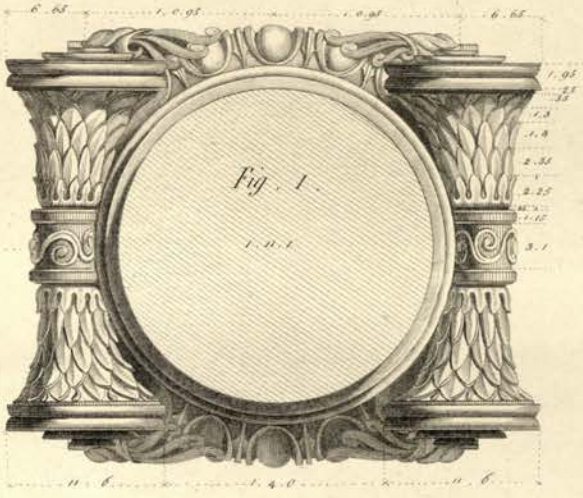
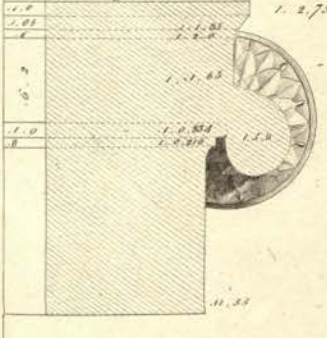


Fig. 1.

Fig. 4.



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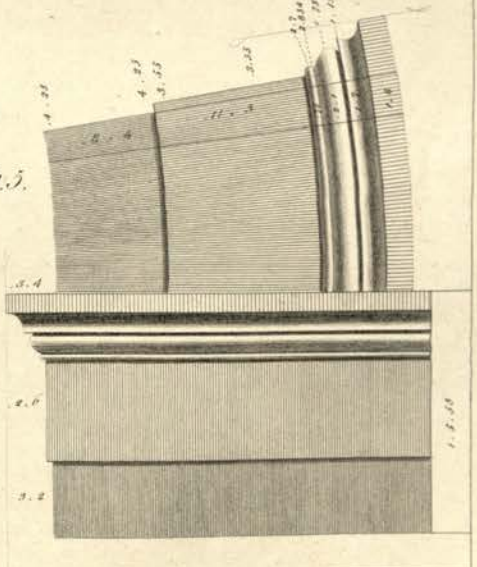


CHAPTER V.

Of the Monument of Philopappus.

THIS building is called by the preſent Athenians *To Seggio.* Pauſanias barely mentions it; for, after telling us, that "there is a hill (*a*) oppoſite to the Acropolis called the Muſeum, from Muſeus, a poet, "who uſed to recite his verſes there, and who, dying of extreme old age, was there buried," he only adds, "here afterwards was erected the monument of a certain Syrian;" nor does he ſo far indulge our curioſity as to give us his name. On the authority of the inſcriptions ſtill remaining, the travellers, who have viſited Athens, have however generally called it the Monument of Philopappus. The view, the plan, and the elevation, of this building, at Plate I. II. and III. of this chapter, render a minute verbal deſcription of it unneceſſary. It is evident, there have been three niches in it, although only two remain; in each of theſe is a ſitting figure; under that facing the left hand of the ſpectator, who approaches it, is this inſcription, ΒΑΣΙΛΕΥΣ ΑΝΤΙΟΧΟΣ ΒΑΣΙΛΕΟΣ ΑΝΤΙΟΧΟΥ, that is, *king Antiochus, ſon of king Antiochus.* Under the figure, ſitting in what has been the middle niche, is this inſcription, Φιλοπαππος ΕπιφΑΝΟΥΣ ΒΗΣΑΙΕΥΣ, that is, *Philopappus the ſon of Epiphanes of Beſa*, or *a Beſaian.* Between theſe niches is a pilaſter, on which is the following inſcription: *C. IVLIVS. CF. FABIA · ANTIOCHVS · PHILOPAPPVS · COS · FRATER · ARVALIS · ALLECTVS · INTER · PRÆTORIOS. AB. IMP. CAESARE. NERVA. TRAIANO · OPTIMO · AVGVSTO · GERMANICO · DACICO ·* In Engliſh thus: *Caius Julius, ſon of Caius, of the tribe Fabia. Antiochus Philopappus, Frater arvalis, elected among the Prætorians by the moſt excellent and auguſt emperor Cæſar Nerva Trajanus, who triumphed over the Germans and the Dacians* (*b*). By this inſcription we learn, that Caius Julius Antiochus Philopappus arrived at diſtinguiſhed honours at Rome. It likewiſe ſettles the date of the building; for, Trajan was ſaluted with the title *OPTVMVS*, or moſt excellent, in the year 109; and with *DACICVS* at the concluſion of the Dacian war, which happened before that time. In his

(*a*) This hill was fortified by Demetrius, the ſon of Antigonus, who put a garriſon of Macedonians into it: they were afterwards driven out by the Athenians.

See Pauſ. Attic. cap. xxv. p. 61. Edit. Kuhnii.

It is within the circuit of the ancient walls of the city, which may be here clearly traced.

(*b*) Spon has imagined this inſcription to be imperfect, and that half of it was continued on the other pilaſter, which is at preſent wanting.

See Voyage de Spon, T. II. p. 266.

On this I muſt obſerve, that the inſcription does not occupy half the ſpace on the pilaſter. Had it been twice as long as it is, there was ample room for it.

ſecond expedition to the Eaſt, after he had expelled Coſroes from the kingdom of Parthia, in the year 111, he was ſaluted with the title *PARTHICVS*, a title not given him in this inſcription, which we may therefore fairly conclude was made before the laſt of theſe acclamations.

At the bottom of the hill on which this monument is built, at the part neareſt the temple of Jupiter Olympius, I ſaw, lying on the ground, two ſtatues (*a*): they have ſtood erect, are in Roman habits, and are exactly in the ſame ſtyle of workmanſhip with the ſculptures ſtill remaining on the monument, whence they ſeem to have been rolled down to their preſent ſituation; one of theſe I cannot forbear ſuppoſing ſtood originally over the pilaſter on which we ſee the Latin inſcription; and the other over its correſponding pilaſter, which, with the part that faced the right hand, has been utterly demoliſhed. The part of this building already deſcribed ſtands on a baſement, which has been divided into three compartments, adorned with ſculptures. In that under the middle niche is a perſon, I ſuppoſe the emperor Trajan, ſeated in a triumphal chariot, drawn by four horſes; they are led by a youth, and immediately preceded by a perſon on foot; the chariot is followed by a captive; in the compartment under the niche, where king Antiochus is ſitting, are five perſons, attendants on the triumph; they each hold ſome enſign of dignity, but they are ſo mutilated as not to be diſtinctly particularized. The compartment which is deſtroyed was probably filled with other captives who followed the triumphal chariot.

Wheler and Spon have ſuppoſed the Philopappus, to whom they attribute this monument, to have been a deſcendant from the kings of Syria. Perhaps, if we examine the ſubject more attentively, we ſhall find reaſon to conclude, that it was not the monument of a ſingle perſon, but that it was erected in honour of the laſt king of Commagene, and more than one of his deſcendants. A ſlight ſketch of hiſtory will, I apprehend, render what I have to ſay on this ſubject intelligible. Commagene was that Northern part of Syria laſt ſubdued by the Romans, at which time Antiochus, ſurnamed Aſiaticus, and Commagenus, the ſucceſſor of Tigranes, was deprived of the kingdom of Syria by Pompey, 63 years before the Chriſtian æra: he ſeems notwithſtanding to have ſtill preſerved ſome authority in Commagene, and to have retained the title of king; for, Cicero, who about 10 years afterwards went as governor into Cilicia, ſays, "Antiochus, king of Commagene, ſent meſſengers to inform him, that the Par-
"thians had begun to paſs the Euphrates with a great army, in order to invade the Roman terri-
"tory (*b*.)"

This kingdom, with ſhort intervals, and of interrupted ſucceſſions, was continued in his family till the year of Chriſt 72 or 73; when Antiochus IV. was deprived of it by Veſpaſian (*c*), who commanded him to come to Rome; where he and his family ſeem to have lived in affluence, and to have been treated with reſpect. Commagene then became a Roman province, and ceaſed to be a kingdom.

Antiochus IV. married Jotape; by whom he had two ſons, Epiphanes and Kallinicus; the laſt-mentioned was probably adopted into a Roman family; and Epiphanes, the eldeſt, ſeems to have become a citizen of Athens, and to have had his name enrolled with the Demotai, or corporation of Beſa, a Demos, or townſhip, belonging to the tribe Antiochis, ſo named in honour of Antiochus, a ſon of Hercules: it was likewiſe the name of ſeveral kings of Syria, ſome of whom had been benefactors to the Athenians. I ſuppoſe a ſon of Epiphanes was repreſented by the ſtatue ſeated in the middle niche, with his grandfather Antiochus IV. on one ſide, and perhaps Epiphanes, the ſon of Antiochus, and father of Philopappus, on the other; and that the ſtatue of a ſon of Kallinicus, a Roman by adoption, was placed over the pilaſter on which we read the Latin inſcription; while a ſtatue of ſome other diſtinguiſhed perſon of the family ſtood over the pilaſter which is now wanting.

(*a*) Theſe ſtatues were not there in the year 1785.

(*b*) Regis Antiochi Commagene legati primi mihi nunc nunciarant Parthorum magnas copias Euphratem tranſire cœpiſſe.
Cic. Epiſt. fam. Lib. 1. Epiſt. 15.

(*c*) Sueton. in Veſpaſ vit. cap. 4.

PLATE

PLATE I.

A view of this monument in its preſent ſtate. On the foreground Mr. Revett and myſelf are introduced with our friends Mr. James Dawkins and Mr. Robert Wood; the laſt of whom is occupied in copying the inſcription on the pilaſter. Our Janizary is making coffee, which we drank here; the boy, ſitting down with his hand in a baſket, attends with our cups and ſaucers. A goatherd with his goats and dogs are alſo repreſented. In the diſtance is ſeen part of the gulph of Athens, anciently the ſinus Saronicus; on the neareſt ſhore is ſeen the harbour of Phalerus, and to the right of it Munychia; the Pireus lies ſtill farther to the right, ſo as not to be brought into this view. The mountain ſeen over Munychia is part of Salamis, and the lower ridge on the left is part of Ægina; at the greateſt diſtance is a mountain in the Peloponneſus, not far from Argos.

PLATE II.

Fig. 1. Plan of the baſement.

Fig. 2. Plan of the part decorated with pilaſters and niches.

PLATE III.

The elevation of the front, reſtored ſo far as the authorities we found will juſtify.

PLATE IV.

A tranſverſe ſection through the middle of the monument.

PLATE V.

The mouldings of the baſement, with the baſe of the Corinthian pilaſters.

PLATE VI.

Fig. 1. The baſe, capital, and architrave of the pilaſter, in the back front.

Fig. 2. The plan of the capital reverſed.

Fig. 3. The profile of the capital.

Fig. 4. The mouldings of the niches in the curved front.

PLATE VII.

Fig. 1. The capital and entablature of the curved or principal front.

Fig. 2. Section of the capital.

PLATE VIII.

The central part of the baſſo relievo under the middle niche, ſuppoſed to repreſent the triumph of the emperor Trajan, in which are ſeen the figure of the emperor and that of the leader of the car.

PLATE IX.

Repreſents two figures, which, added to the above, complete the central baſſo relievo.

A. is the perſon who precedes the car on foot.

B. is the captive who follows it.

PLATE X.

Is the baſſo relievo repreſenting the five attendants who precede the triumph.

PLATE XI.

The two figures, in the niches of which

C. repreſents the ſtatue of Philopappus in the central niche.

D. that of king Antiochus on the right hand of the above.

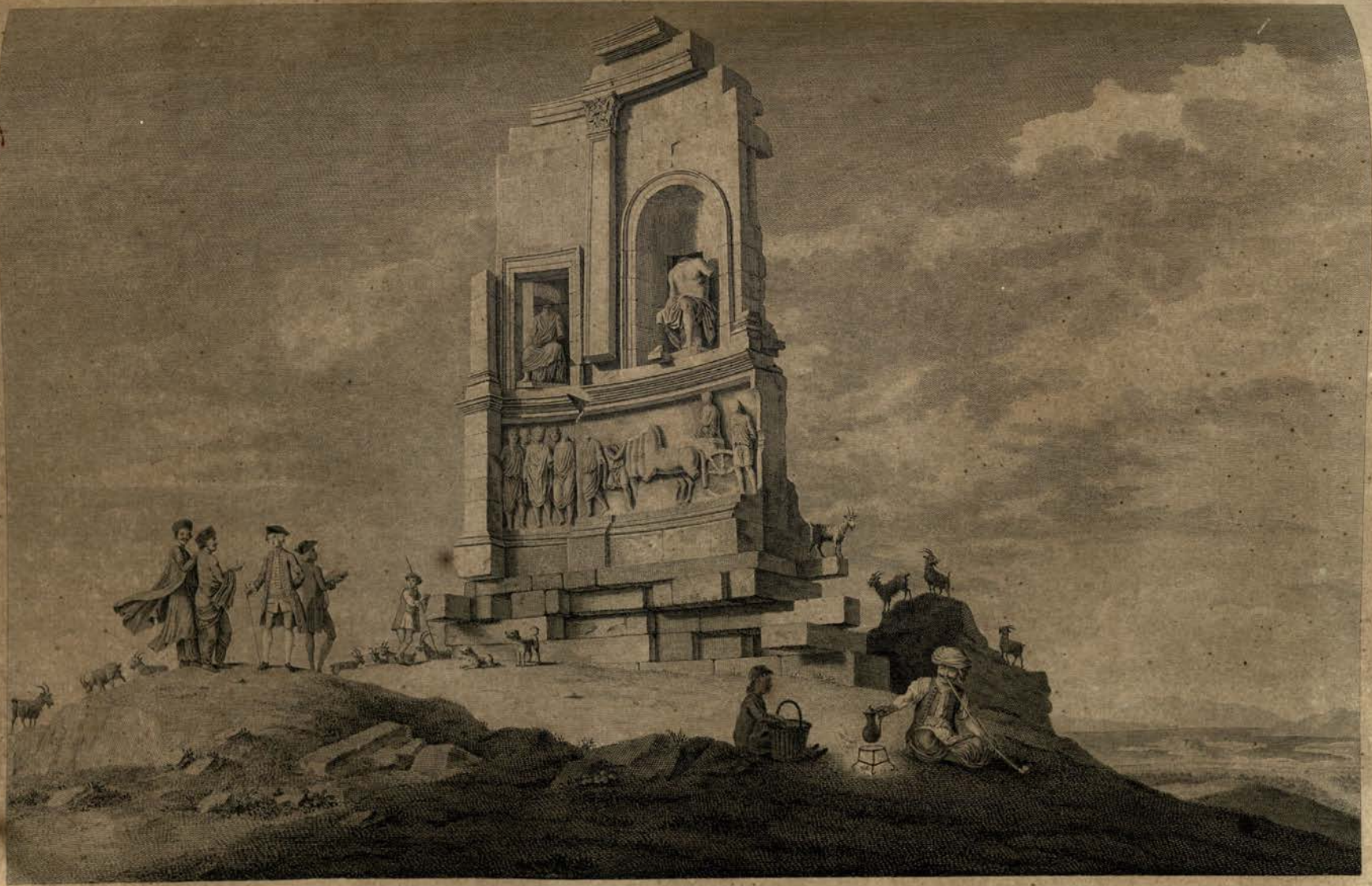
The

The Head-piece to this chapter conſiſts of two medals of Commagene, on one of which is an anchor with a ſtar over it; and on each ſide is a cornucopia, finiſhing with an infant's head; the legend is ΒΑΣΙΛΕΩΣ ΥΙΟΙ, or the king's ſons; on the reverſe is a crown of laurel, ſurrounding a quiver with arrows in it, and the word ΚΟΜΜΑΓΗΝΩΝ.

The other medal has two young men on horſeback, with the inſcription ΒΑΣΙΛΕΟΣ ΥΙΟΙ in the exergue, and on the reverſe a figure of Capricorn, with a ſtar over it, and an anchor under it, with the legend ΚΟΜΜΑΓΗΝΩΝ; the whole ſurrounded by a crown of laurel. The royal children are ſuppoſed to be Epiphanes and Callinicus, the two ſons of Antiochus the Fourth. The anchor is a ſymbol frequently ſeen on the medals of the kings of Syria, and on thoſe of Commagene; and ſeems intended to aſſert their deſcent from Seleucus, the firſt king of Syria.

The Tail-piece is alſo compoſed of two medals (*a*), of which one repreſents Antiochus the Fourth, and the other Jotape his queen. They have each the ſame reverſe, the ſign Scorpio, with the word ΚΟΜΜΑΓΗΝΩΝ encloſed within a crown of laurel.

(*a*) The medals from which theſe drawings were made, are in the collection of Richard Payne Knight, Eſq. who very obligingly lent them for the purpoſe.



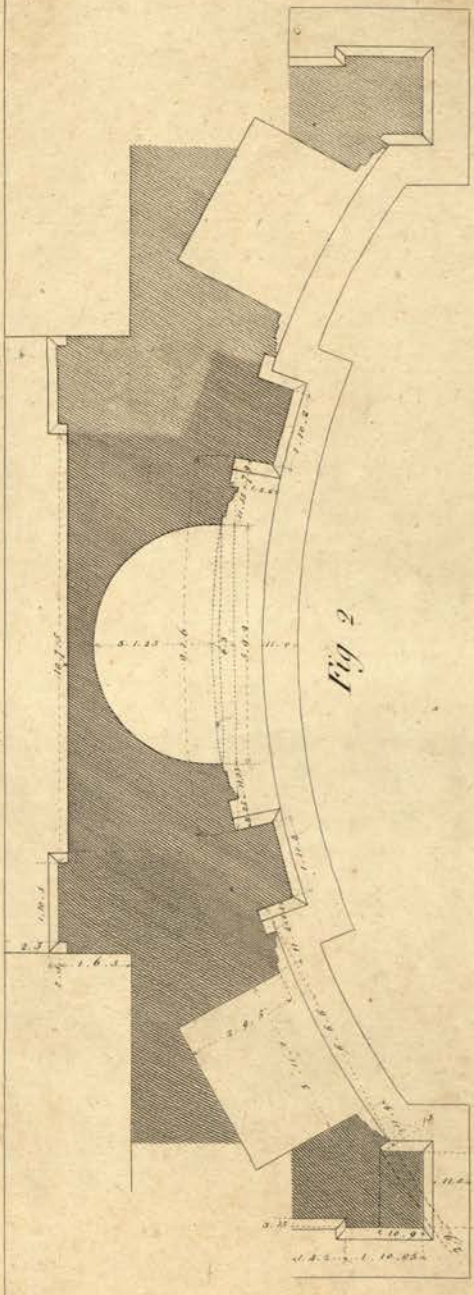


Fig 2.

Fig 1.

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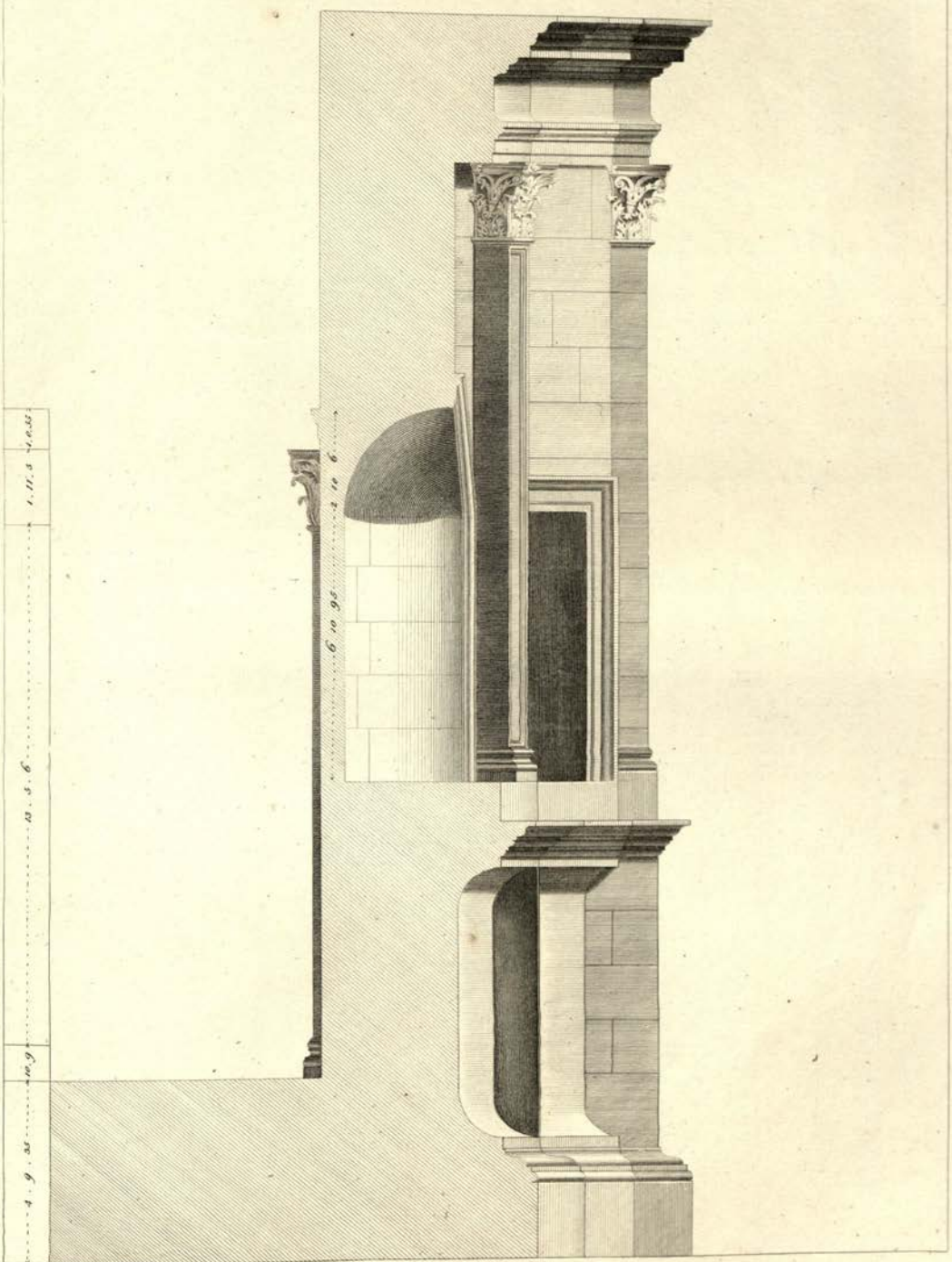
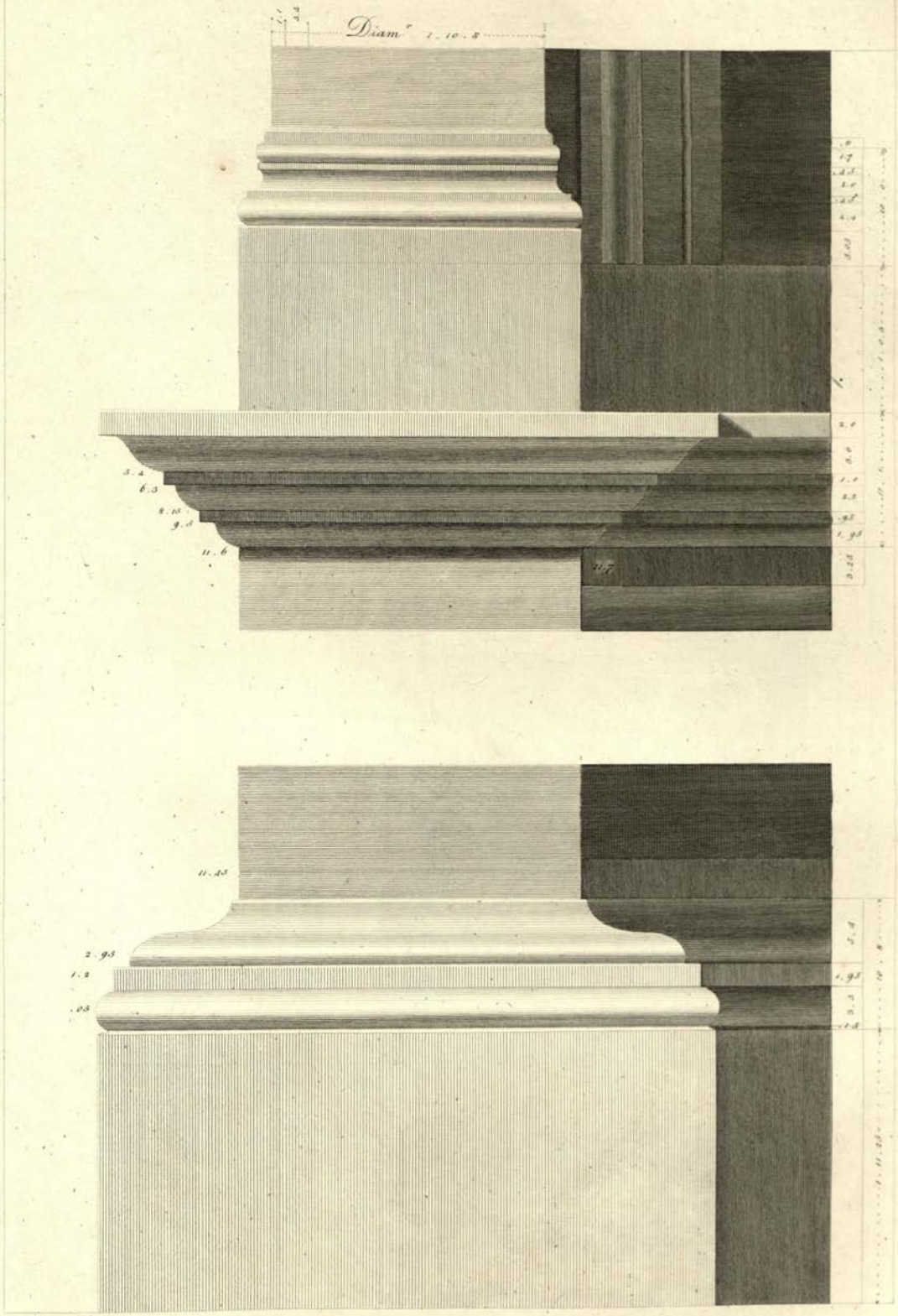
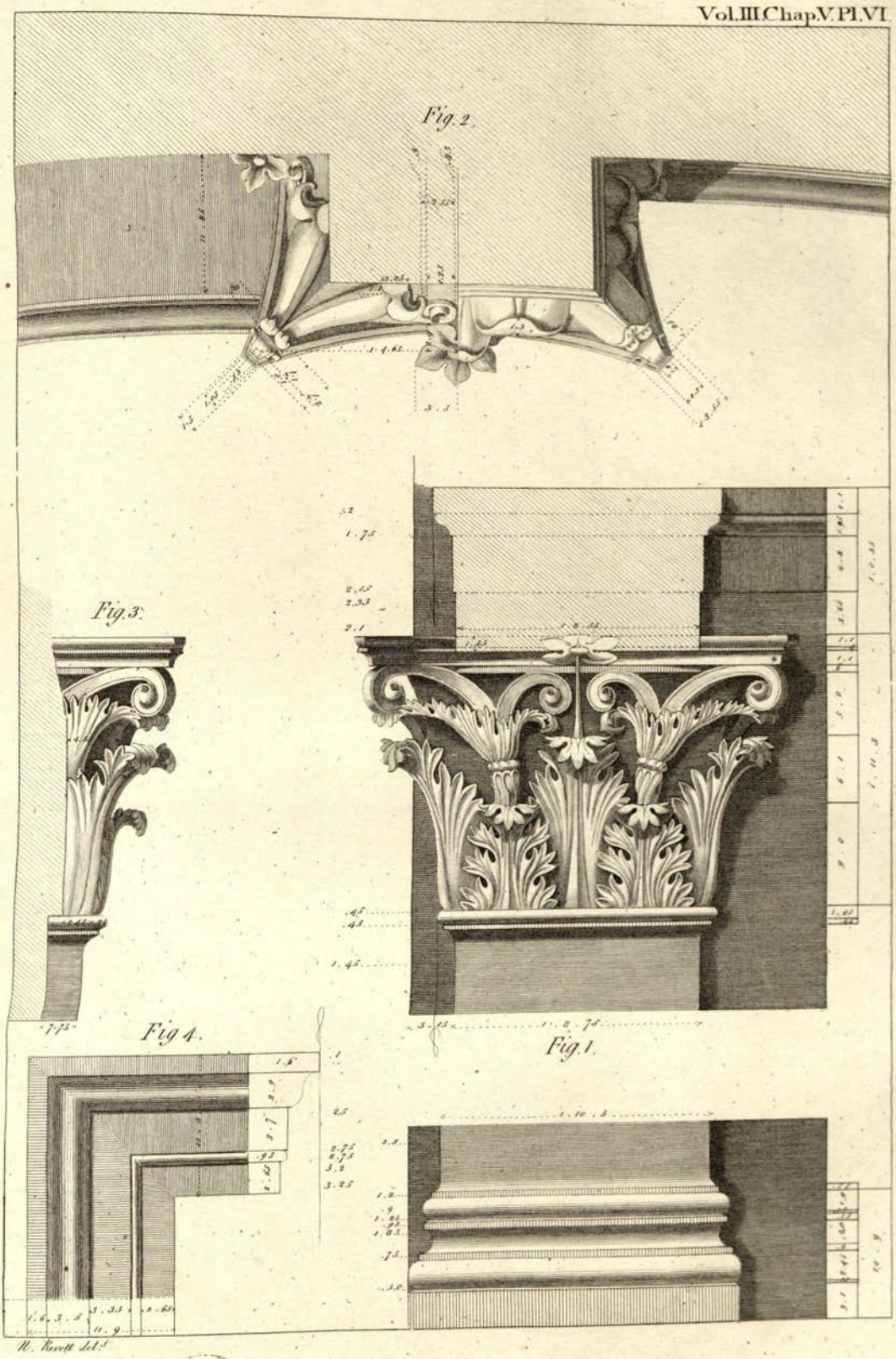


N. Revett del.



N.r Revett del.t



N. Revett del.t

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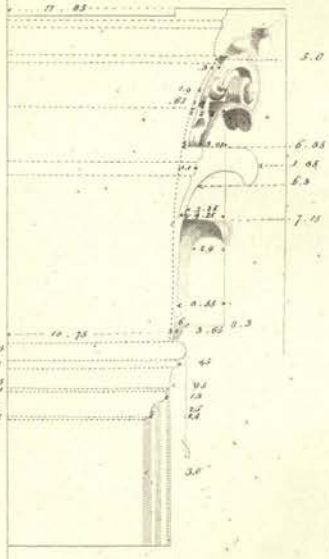

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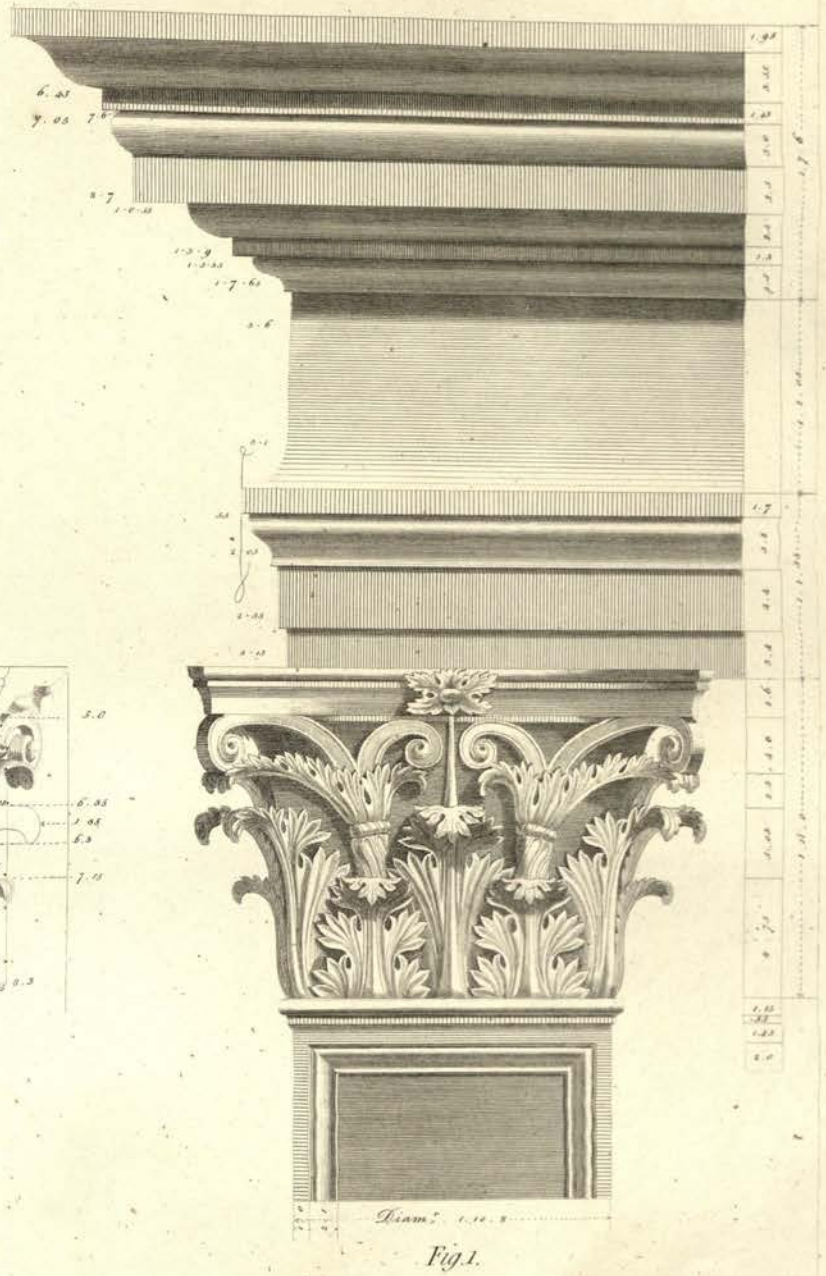

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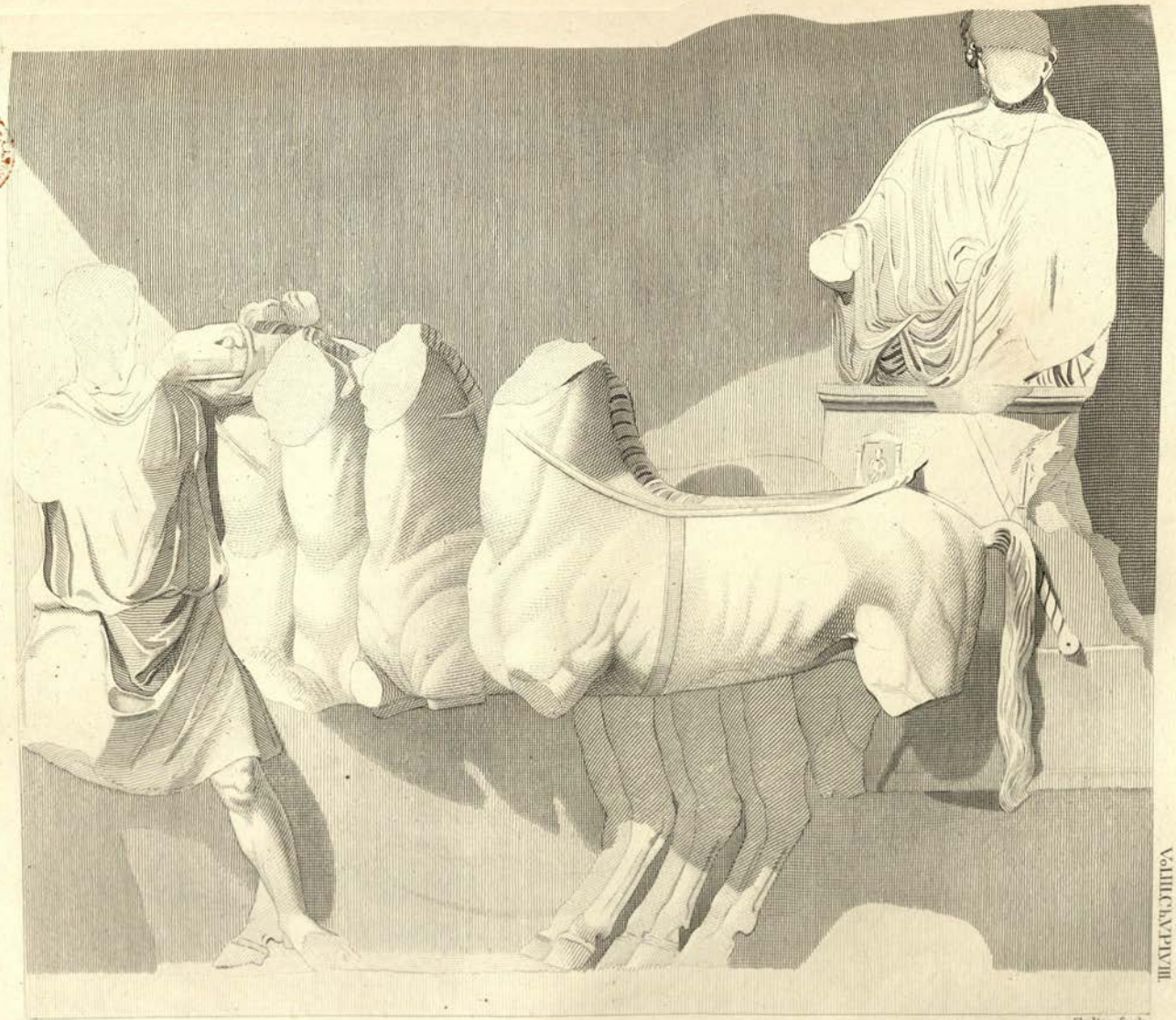

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Pars delin. Skelton sculp.

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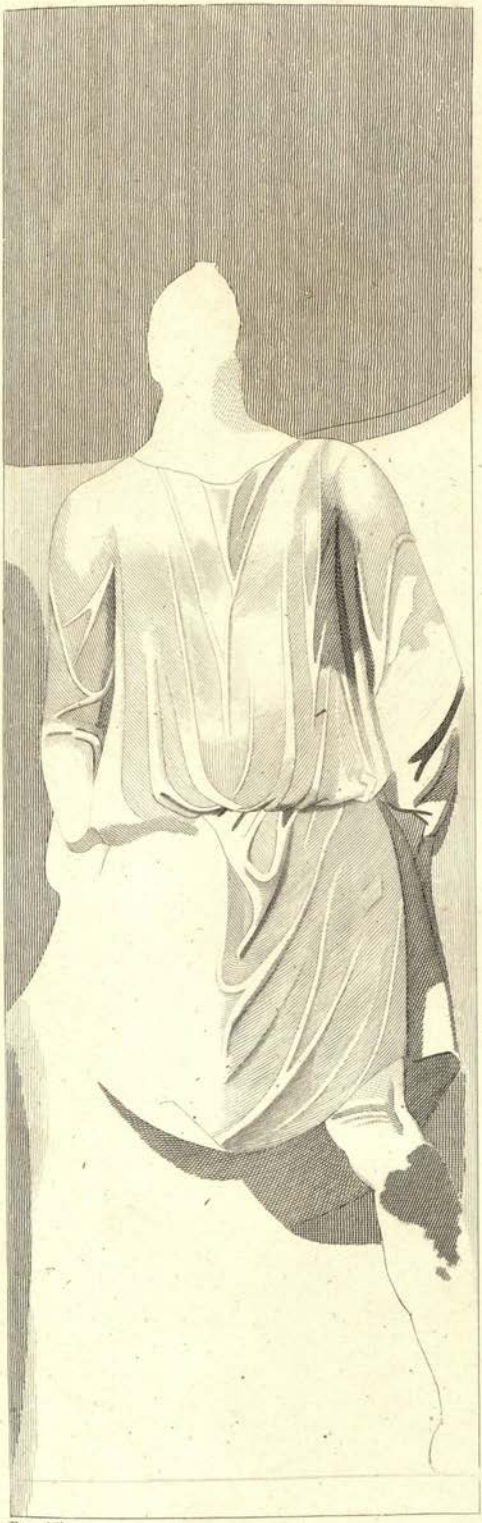

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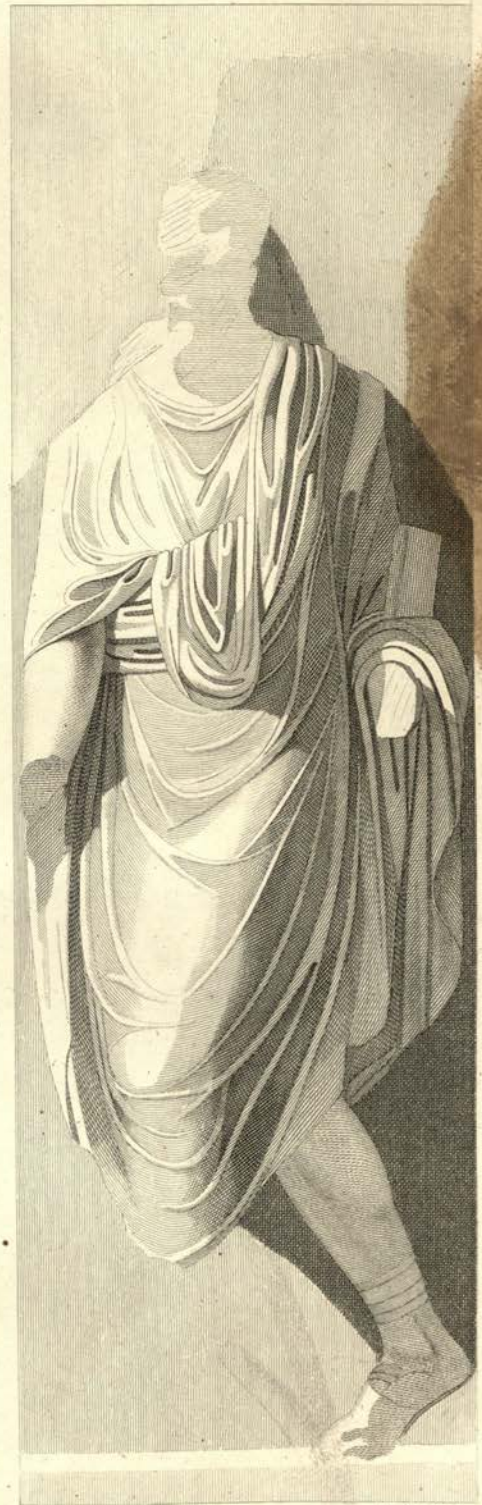

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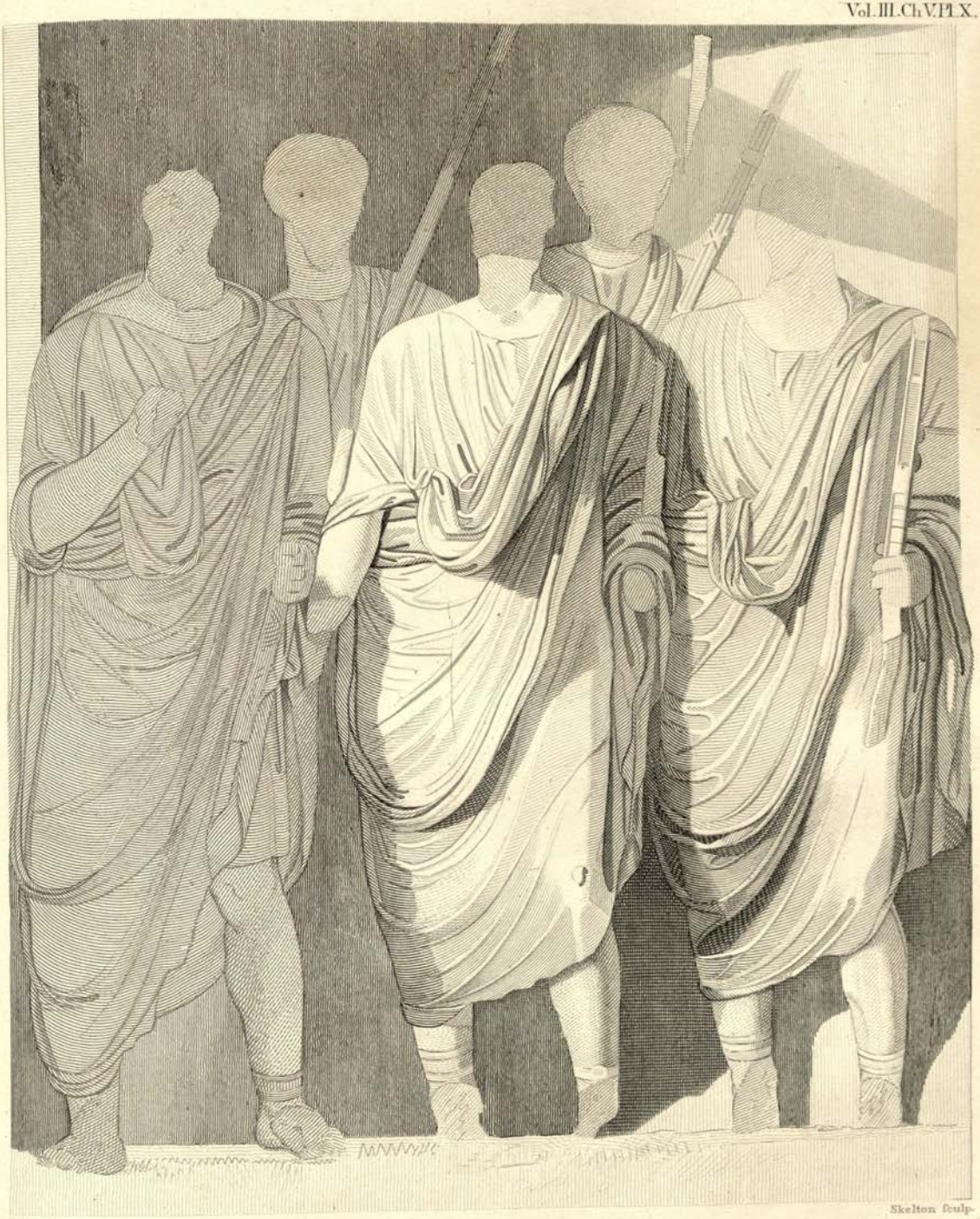

Paris delin.

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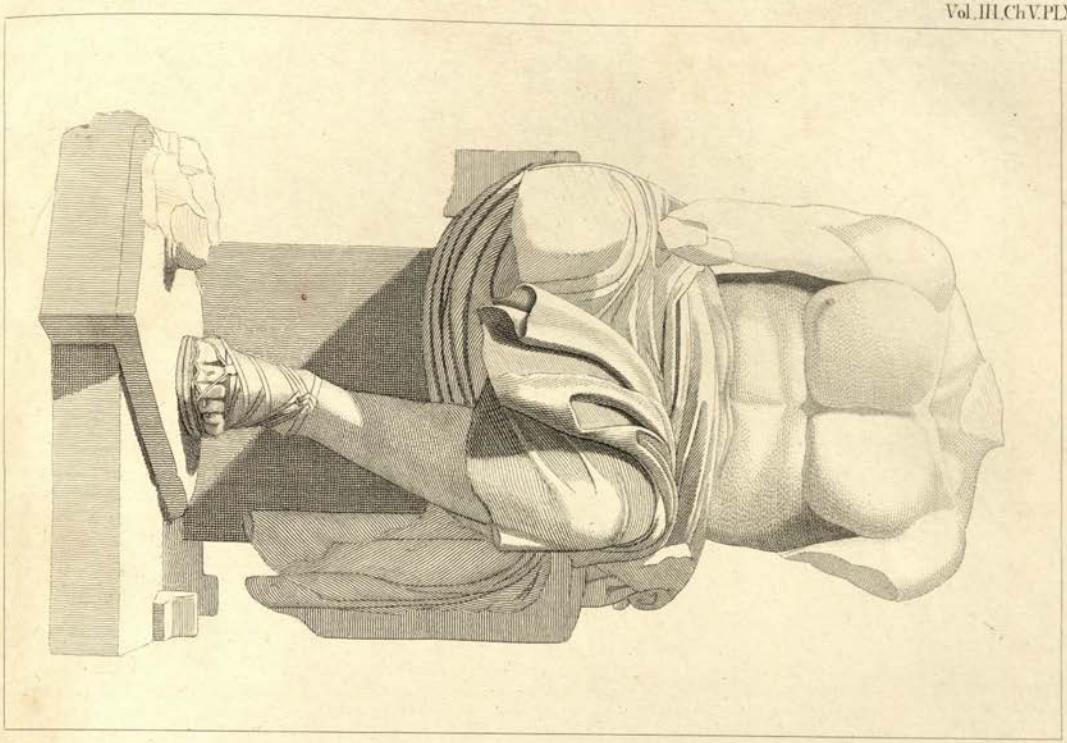

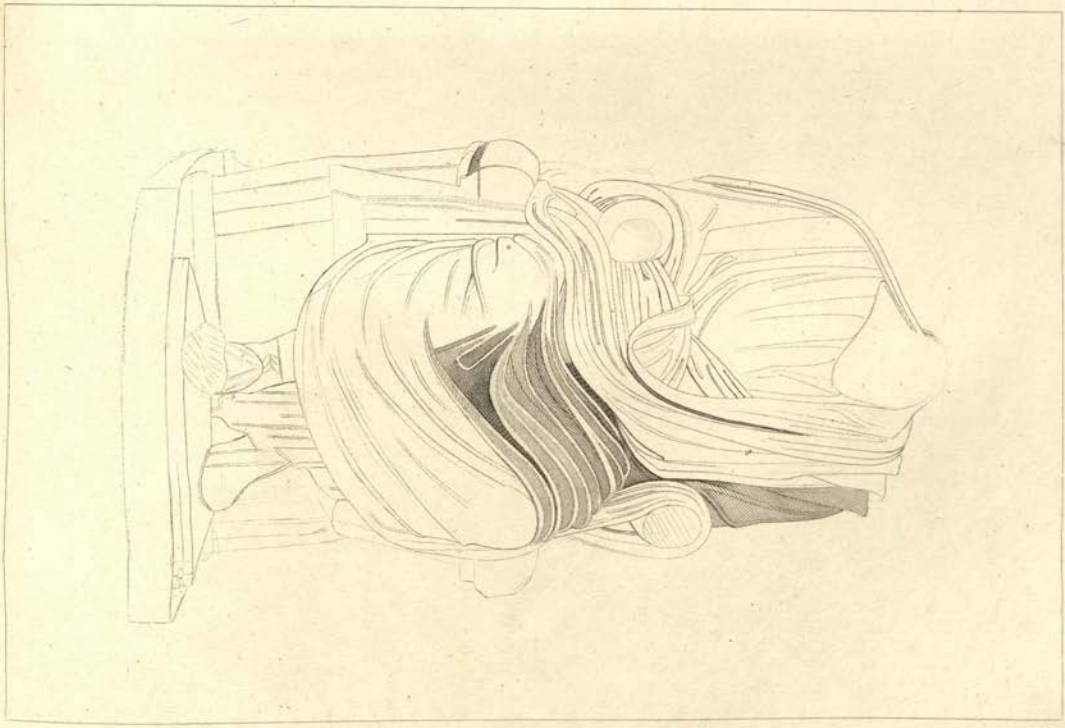

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CHAPTER VI.

Of the Temple at Corinth.

AFTER we left Venice, the firſt place in Greece, where we found any remains of ancient buildings worth our notice, was at Corinth. Here are the remains of a Doric temple, apparently of great antiquity, and built before architecture had received the improvements it afterwards did in the time of Pericles.

The part where five columns are ſeen has the appearance of having been the front (*a*); probably the ſingle column was in the internal portico, with antæ at the extremities of each wall; in which caſe this temple muſt have been undoubtedly peripteros, and therefore probably had not more than ſix columns in front, and, in its general diſpoſition, not unlike the temple of Theſeus. The columns have twenty flutings, which terminate under the liſtels of the capital, and are ſegments of circles (*b*.) The guttæ are round, and detached from the architrave. The material is a rough porous ſtone, the ſhafts of the columns are each of one block only, and the whole has been covered with ſtucco. The diminution of the ſhafts begins from the bottom.

The architraves are of one ſtone each from center to center of the columns.

(*a*) The ſubjects of this chapter were drawn from the original figured ſketches made by Meſſrs. Stuart and Revett, no finiſhed drawings having been made. The meaſures of this antiquity are taken in inches of eighths inſtead of decimals, as in the other examples; probably the roughneſs of the materials made leſs accuracy neceſſary than in the ruins of Athens, which are of the moſt correct workmanſhip of white marble.

(*b*) The depths were ſo uncertainly figured as not to warrant the inſertion of them in the plate.

PLATE I.

View of the ruins of the temple at Corinth (*a*).

PLATE II.

Fig. 1. Elevation of what is ſuppoſed to have been the flank of the temple. The modern wall between the columns is inſerted in this elevation; no meaſures of the column which formed a part of the pronaos have been found.

Fig. 2. Plan of the temple.

PLATE III.

Fig. 1. Capital and architrave of the columns with the ſtep. There were ſix drops under each triglyph, but all of them broke off, for which reaſon they could not be meaſured nor drawn.

Fig. 2. Annulets, or liſtels, under the ovolo, full ſize.

PLATE IV.

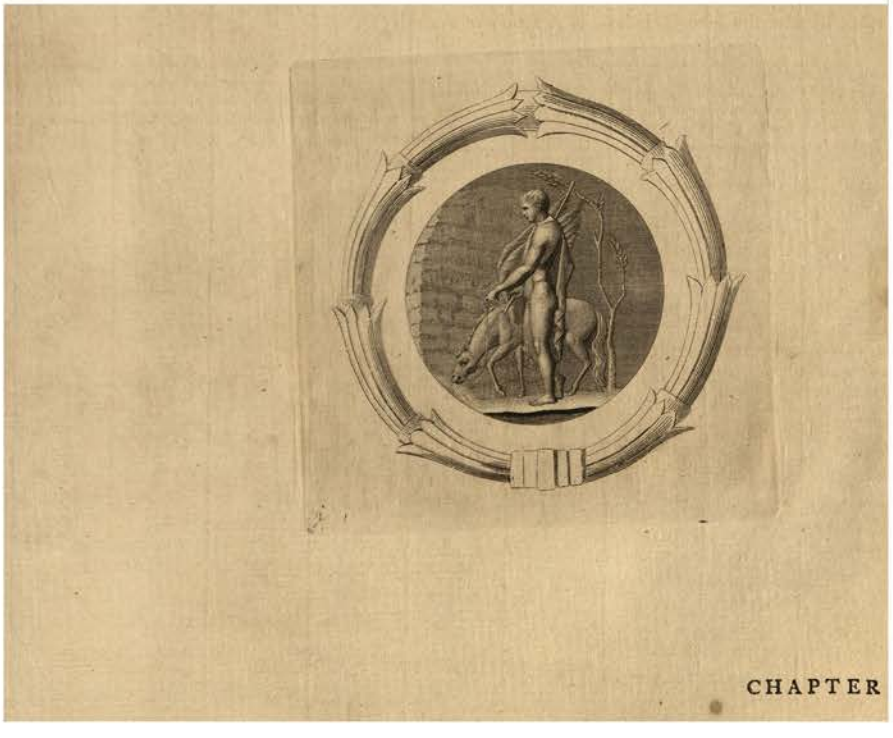
View of the Acro-Corinthos, or Acropolis of Corinth (*b*).

(*a*) Mr. Stuart has not left any deſcription of this view.

(*b*) This plate is engraved from a drawing of Mr. Cozens, made from an original unfiniſhed, drawn by Mr. Stuart. It is taken from the Northern ſuburb of Corinth, from which the Acro-Corinthos bears about South-Eaſt, and is about a mile and a half diſtant. The Northern aſpect of the Acro-Corinthos is much more ſtriking than that which is here repreſented, the ſummit of the mountain being more conical, and the ſides falling more precipitately: this mountain is nearly inſular, and its fortified ſummit may be regarded as a more impregnable military poſition than Guallior in Hindoſtan.

The Head-Piece conſiſts of five medals of Corinth, of which four are ſilver, and one of copper. The reverſes of three of them only are given. The firſt on the left has Pegaſus; and, on the reverſe, an impreſſion, poſſibly to hold the coin upon the die in ſtriking; this is of a very early date. The next medal has the head of Minerva, with Pegaſus, poſſibly of later date than the former; the third is the ſame, but of great merit in its ſculpture, and of the time when arts were in great perfection. The lower one on the right is alſo of good ſculpture, and is a head of Proſerpine, with a Pegaſus on the reverſe. The upper one on the right is of exceeding bad ſculpture, and imperfect in the impreſſion, which is Bellerophon, mounted upon Pegaſus, killing the Chimera, with the legend Quintus Cecilius Niger.

The Tail-Piece is an Iſtmian crown, in the center of which is a medallion of Bellerophon watering Pegaſus, copied from an antique gem.



CHAPTER

Fig. 1.

Fig. 2.

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W. Sharp Sculp.t

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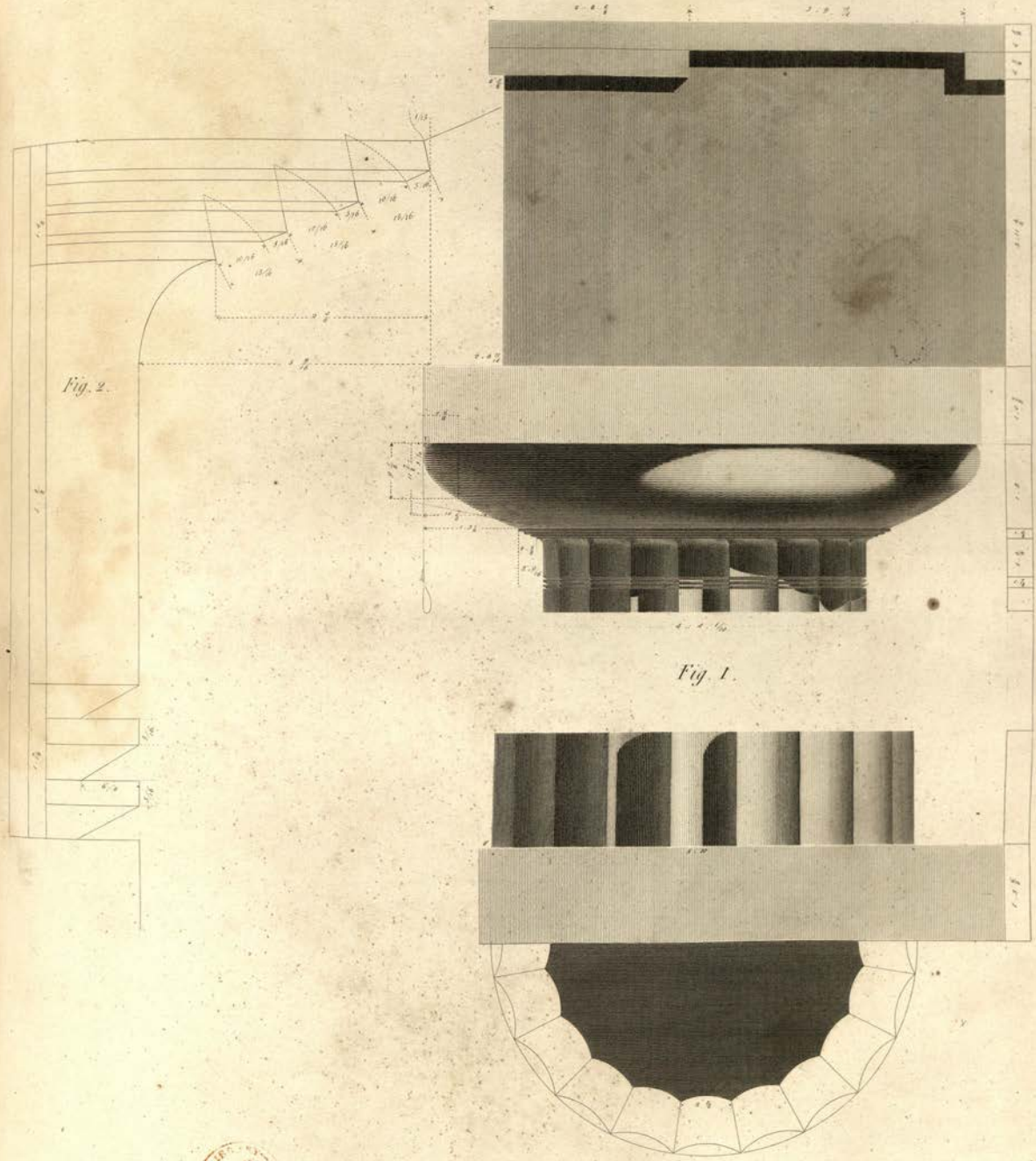

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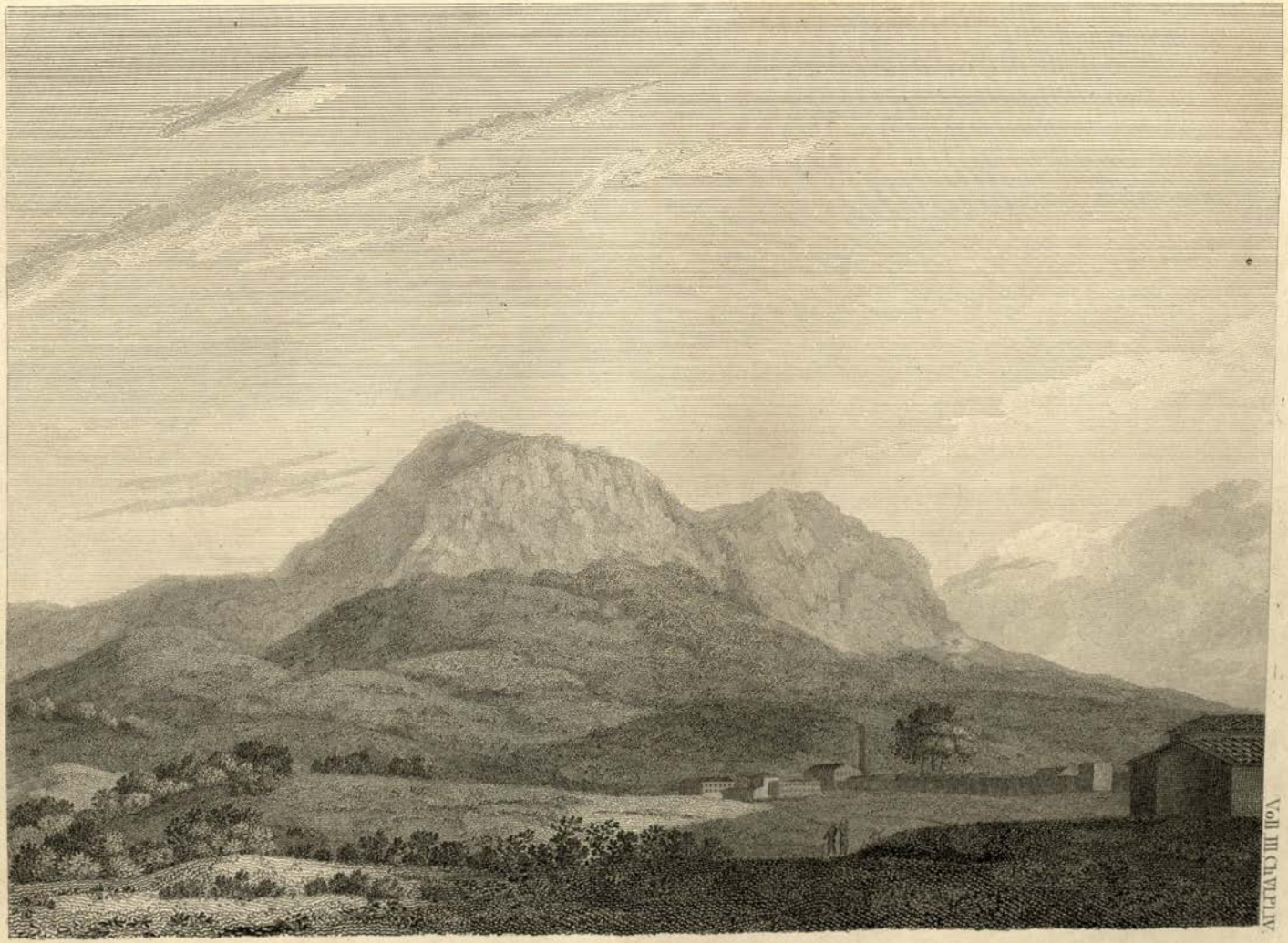

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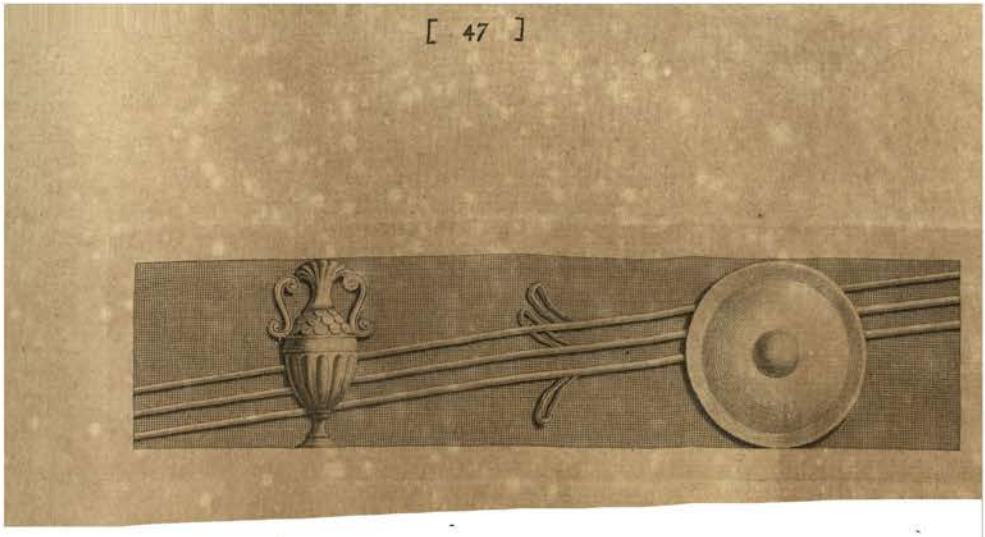


CHAPTER VII.

Of the Bridge over the Ilyſſus, and the Stadium Panathenaicum.

THIS bridge is very much ruined (*a*), no part of the outer face remaining, except five or ſix ſtones at the ſpringing of the arch, marked A. The arches are ſemicircular; the pier is about five-twelfths of the arch. The breadth of the bridge could not be meaſured to any certainty, but it muſt have been at leaſt above ſeventy feet. The ſituation accounts for its extraordinary breadth, which is directly fronting the Stadium Panathenaicum, and over it paſſed thoſe who attended the games. There are at preſent no remains of any ornamental architecture either about the bridge or ſtadium.

PLATE I.

A view of the channel of the Iliſſus, and of the bridge, now partly ruined, but which formerly led to the Stadium Panathenaicum, and to the country of Agra. This channel is generally deſtitute of water, except in the rainy ſeaſon, when it imbibes ſufficient moiſture to produce ſome herbage even in the dog-days, during which ſeaſon the air is ſo heated as to raiſe the mercury in Fahrenheit's thermometer, though placed in the ſhade, to 96°, and ſometimes to upwards of 99°. At this time the open country is then entirely parched up, and all appearance of verdure for ſeveral weeks utterly deſtroyed.

(*a*) It was deſtroyed as low as the bed of the river in 1785.

The figures and animals are, I believe, part of the ſame family and flock, introduced in the view of the arch of Hadrian; the female viſitors are relations to the men, and aſſiſt them in gathering and conducting homeward the flock, which is lodged for the night under the ſame roof with the reſt of the family, the number of wolves in this country rendering ſuch precaution neceſſary. The muſic, with which theſe female viſitors are entertained, is produced by a kind of flagelet and a guittar, played on with a bow, as if it were a violin. Through the middle arch of the bridge is ſeen at a diſtance the little Ionic temple, given in the ſecond Chapter of Vol. I. On the right hand appear ſome of the columns of Hadrian. The channel of Hadrian lies between the two laſt-mentioned antiquities, and forms a kind of dell, in which the fountain Callirhoë guſhes out from among ſome rocks. On the diſtant hill, formerly called the Muſeum, ſtands the monument of Philopappus. Over the two goats on the left hand is the Weſtern extremity of the Stadium, now entirely deſpoiled of the ſurpriſing quantity of marble with which it was ſo magnificently adorned by Herodes Atticus.

PLATE II.

Plan of the bridge, with the elevation of it next to the South Weſt.

PLATE III.

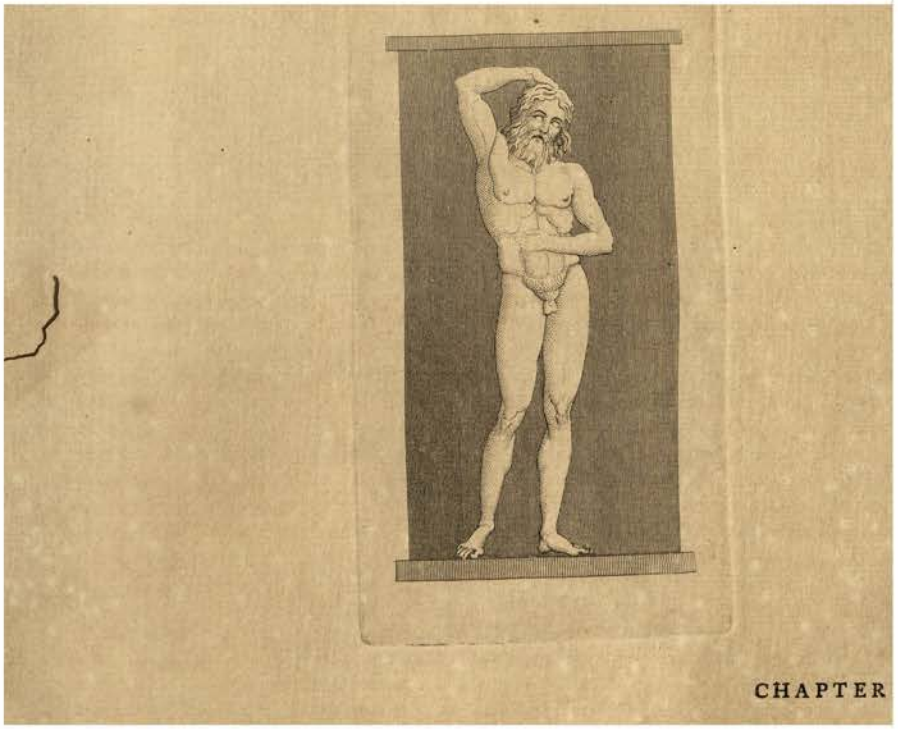
View of the Stadium Panathenaicum, taken as ſtanding upon the elevated part of the circular end, which is next to the South, and looking down upon it. The ruins on each ſide in the foreground are the ſhapeleſs maſſes of rubble, deſpoiled of the marble with which the whole was once covered. The general lines, where the marble ſeats once were, are here diſtinguiſhed along the ſide, though none now remain. On each extremity, next to the Ilyſſus, the ſame ſort of rubble-work remains, and may be perceived in this view; as alſo the piers of the bridge over the Ilyſſus, which, though pulled down too low to be perceived from this ſituation when this view was drawn (*a*), were the only means by which the river could be indicated, as it does not riſe high enough in its bed to be ſeen at any time from hence, though the bridge certainly would have been, had it exiſted. Over the hill, on the right, is the top of mount Anchesmus. On the left is ſeen a part of the modern wall of the city; and, in the middle of the view, is the plain of Athens, North of the city, with the hills called Corydallus, anciently, but now Daphne, in the diſtance.

The Head-Piece to this chapter is a fragment in the wall of a ſmall old church on the left hand going from the Temple of Theſeus to the Poikile, nearly oppoſite to the Gymnaſium. The three ſpears, with thongs or loops, ſeem to deſerve our notice, as it, in ſome degree, explains the manner in

(*a*) In 1785, and is here inſerted as an addition, Mr. Stuart not having drawn any view of it, nor any other plan than what is in the map of the city.

which the ancient horſemen, by the aid of their ſpears, vaulted on to their horſes backs, as related by Xenophon.

The Tail-Piece is copied from a baſſo relievo, repreſenting an athleta, preparing to encounter his antagoniſt, and is anointing himſelf. I could not diſcover any inſcription on it, and thought it ſtrange to find his hair and beard unſhorn.



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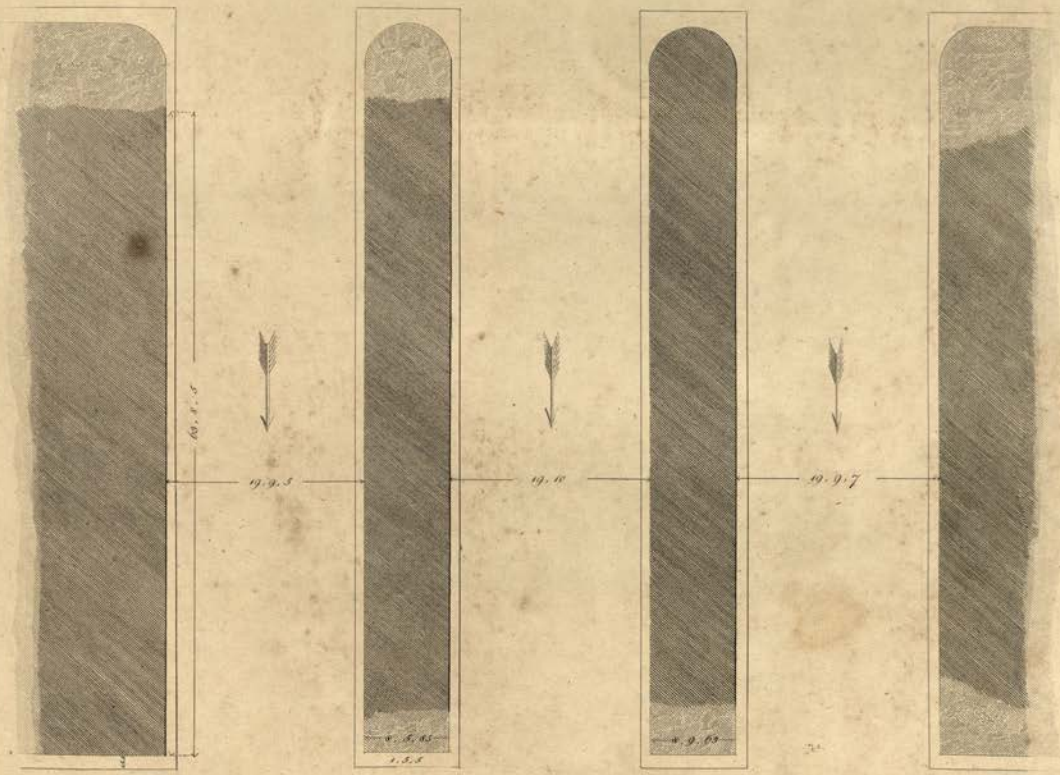
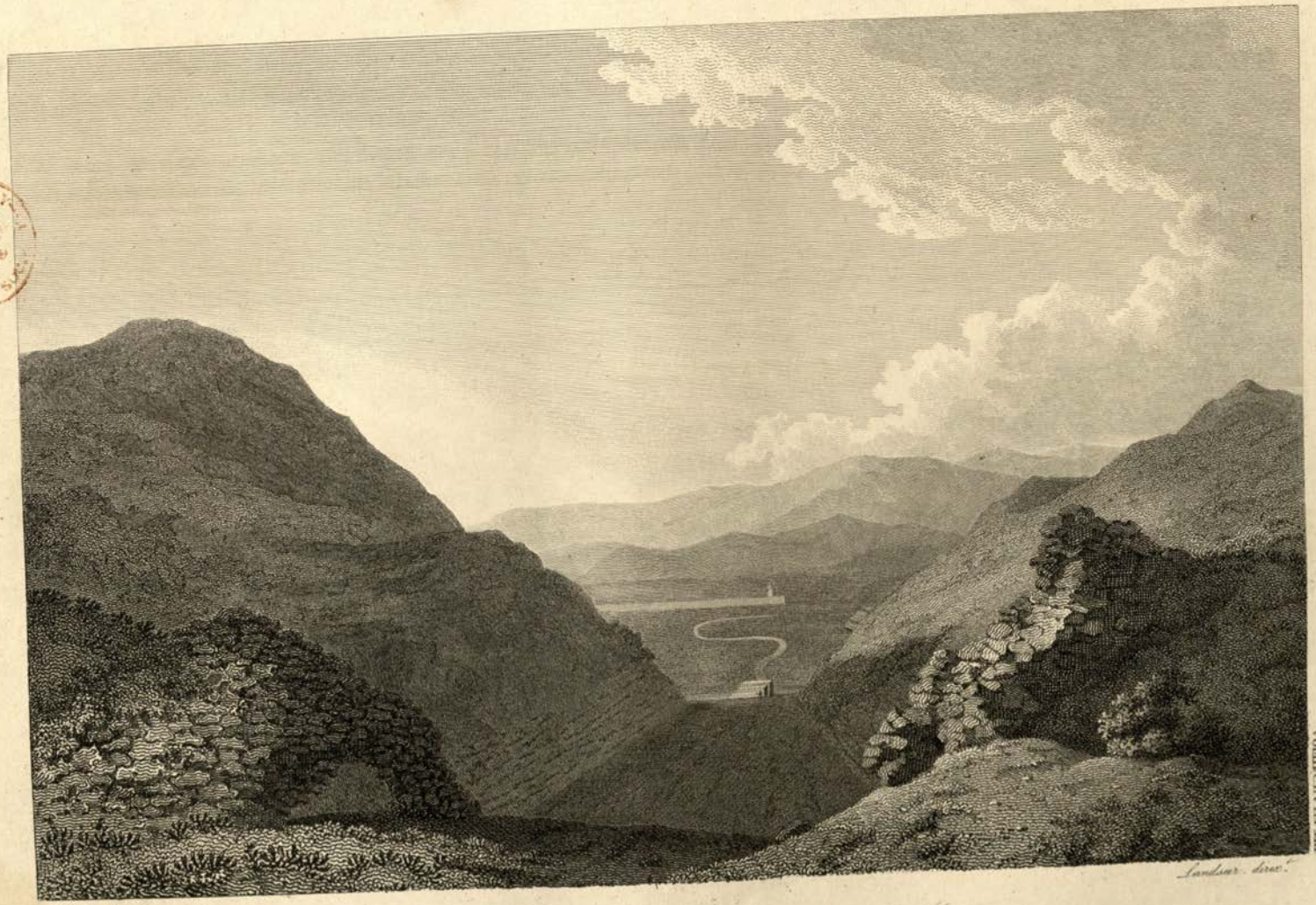


W. Reveley delin.



Revely delin.t

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ΠΙΠΛΙΣΜΡΑ

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

CHAPTER VIII.

Of the Odeum of Regilla.

THIS ruin is too reſpectable, on account of its extent, to be paſſed over unnoticed; but it is ſo far demoliſhed, that nothing more than the general form of its plan can poſſibly be aſcertained; the preſent Athenians call it the Areopagus, and Spon has adopted this opinion, but Wheeler has ſome doubts whether it is really the ruin of that famous tribunal, or the Odeum. Dr. Chandler (*a*) has ſuppoſed it to have been the Pnyx. To this opinion I can have little objection, except that I do not ſee how the account which Plutarch has given of this place, in his life of Themiſtocles, can be here verified, that is, how the Suggeſtum, or pulpit, could be ſaid to look towards the ſea, until it was by the thirty tyrants turned ſo that it looked towards the country, or how Juſtice, when ſeated on that part of the hill Areopagus which faced the ruin, ſhould have ſeen Pan coming towards her from his grotto under the Acropolis, ſince her back would have been turned to him. I, however, think it is the Odeum built by Atticus Herodes in honour of his wife Regilla. It appears to me that Pauſanias (*b*) ſpeaks of it, where, deſcribing the buildings of Patraſs, he ſays, "on one ſide of the Forum is the Odeum, where is an Apollo "worthy of obſervation, &c." and continues to obſerve, "this is the nobleſt and moſt adorned of any "Odeum in Greece, except that of Athens, which, for ſize, and in every reſpect, excels, built by an "Athenian named Herodes. In my treatiſe of Attica I omitted the deſcription of this theatre, becauſe I "had finiſhed writing before the building was completed."

This Odeum appears to me to be diſtinct from that built by Pericles. No hint is given in any ancient author, who has mentioned the Odeum of Pericles, that it was *repaired* by Herodes, but, on the contrary, he is ſaid to have built his Odeum in honour of Regilla, not to have repaired an old one. Indeed that theatre having been repaired by Ariobarzanes, King of Cappadocia, about the time of Auguſtus, would render another repair in the time of Trajan or Hadrian rather improbable.

(*a*) See Chandler's Travels in Greece. (*b*) In his Achaia.

PLATE I.

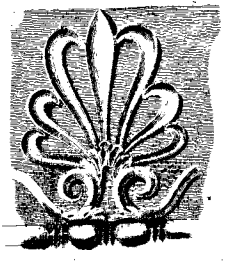
This Plate contains, Fig. 1. the plan of the remains of the theatre, which are ſcarcely more than the rock on which it ſtood; the front which looks towards the city is raiſed by a ſort of irregular ruſtic wall, and the back line, in an obtuſe angle, is formed by the natural rock, which is a dark-coloured hard ſtone, being cut down to the level. Almoſt the whole of the preſent remains are cut in the rock. A are ſome ſteps which lead from the theatre to the level above it. B is a rock cut in the manner of a wall.

Fig. 2. The pulpitum, drawn by a larger ſcale.

Fig. 3. Profile of the pulpitum.

The Head-Piece to this chapter is part of the capital of a pilaſter.

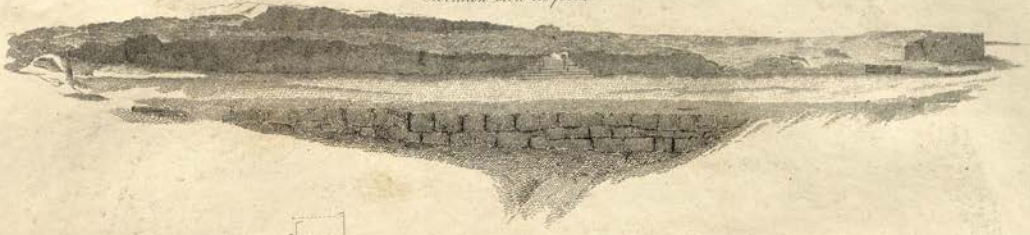
The Tail-Piece is an ornament found in the convent of Daphne.



CHAPTER

Section from front to back

Elevation seen in front



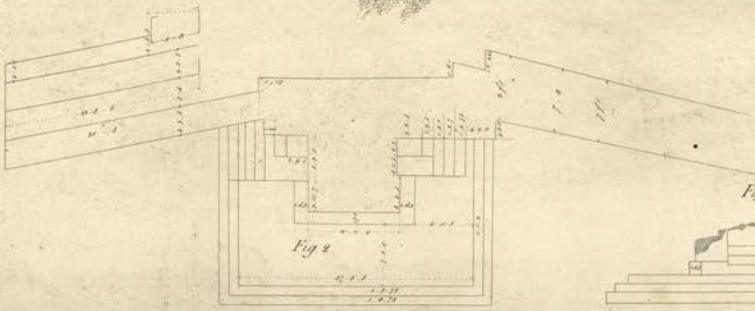
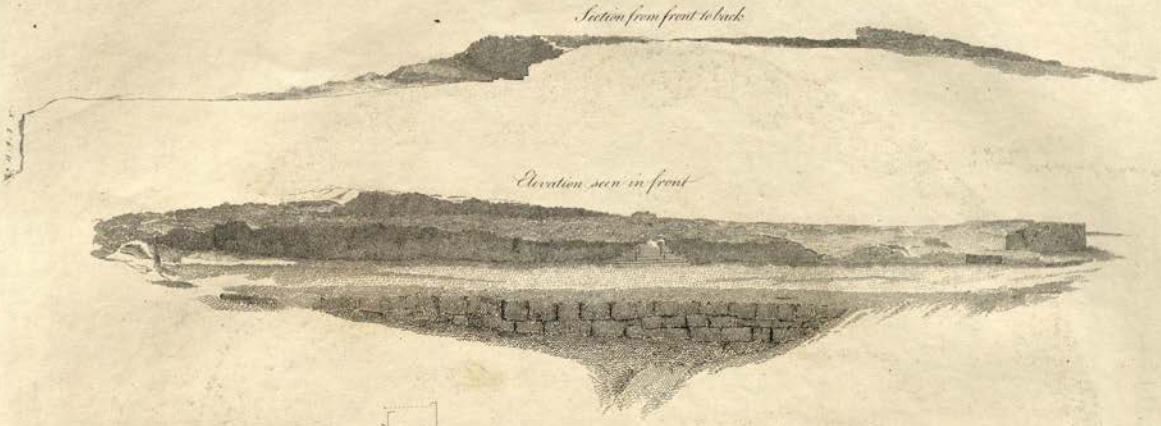


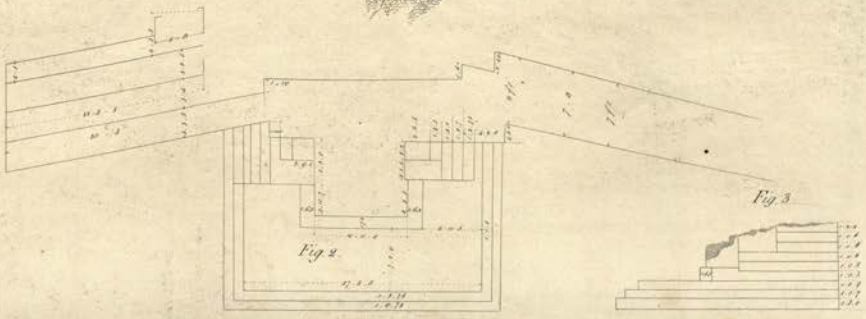
Fig. 2

Fig. 3.

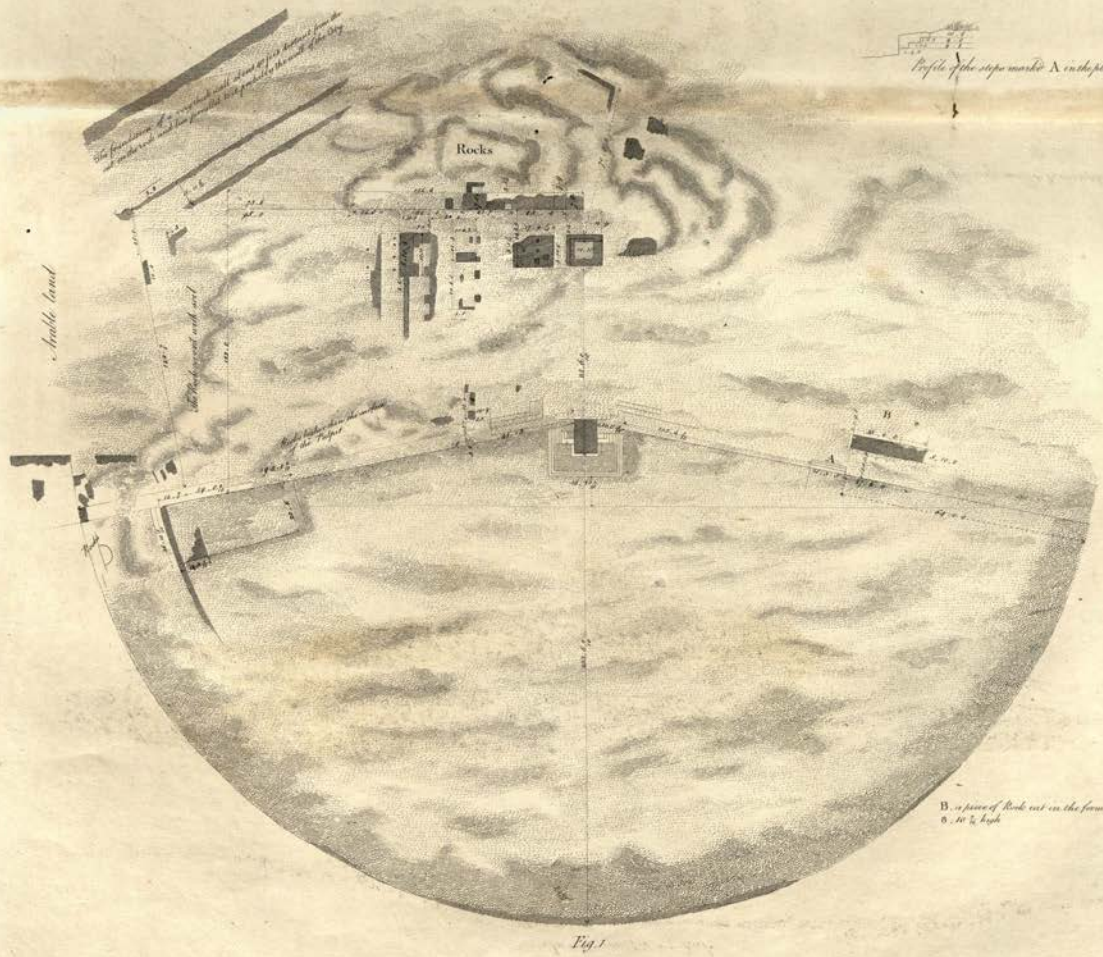
Profile of the steps marked A in the plan

B. a piece of Rock cut in the form of a Wall
6. 10 ½ high





Profile of the steps marked A in the plan



B. a piece of Rock cut in the form of a Wall 6 feet high

Fig 1

CHAPTER IX.

Of a Ruin at Salonicha, called the Incantada.

WE ſhall now take our leave of Athens, where the turbulencies which aroſe on the death of Bekir, the chief of the black eunuchs, occaſioned ſome obſtruction to our purſuits; and the inſolent rapacity of the Greek, who was our conſul there, rendered it neceſſary for us to procure better protection, or at leaſt a renewal of that with which Sir James Porter had furniſhed us. To ſolicit this, I ſet out for Conſtantinople; but an untoward circumſtance obliged me to ſtop by the way, and retire to Theſſalonica, where it was my good fortune to find Mr. Paradiſe, our conſul, who received me with the moſt cordial hoſpitality; I ſhall always remember, with pleaſure and gratitude, the many kind offices for which I am indebted to him.

Hence it became unſafe to proceed farther, on account of the plague, which had broken out in ſeveral places through which I muſt have paſſed had I continued my journey. Mr. Revet, whom I had left at Athens, joined me at Theſſalonica; and, ſoon after his arrival, the plague manifeſted itſelf. The contagion ſpread with dreadful rapidity, and raged for ſome time with unremitted violence, inſomuch that, in the ſpace of a few months, near 30,000 people are ſaid to have periſhed. Theſe circumſtances put an effectual ſtop to my intended expedition to Conſtantinople.

Freſh obſtacles ariſing, we thought it prudent to relinquiſh all farther purſuits, and return home with what we had already obtained: we therefore agreed to go to Smyrna, where we had ſome friends, and where we ſhould probably find an early opportunity of procuring a ſafe and ſpeedy paſſage to England.

We had viſited ſuch objects of curioſity as our enquiries could diſcover at Theſſalonica before we left it; but, although it is a large and populous city, ſaid at that time to contain 100,000 inhabitants, we found the remains of only one building, the deſcription of which we could flatter ourſelves would intereſt the lovers of ancient art.

This is ſituated in the Jews quarter; five Corinthian columns on their pedeſtals ſupport an entablature, over which is an Attic adorned with figures in alto relievo; on the ſide next the ſtreet are a Victory, a Medea, perhaps, or a Helen, with a diadem and ſcepter, a Telephus, and a Ganymede; and, next the court-yard of the Jews-houſe, a Bacchante dancing and playing on the flute, a Bacchus, a Bacchante crowned with vine leaves, and a Leda. It ſeems difficult, if not impoſſible, to aſcertain the ſpecies of

building of which this ruin once made a part; for, though the figures I have ſpecified would ſeem to be proper decorations for a theatre, no traces were diſcovered that might confirm the opinion theſe figures ſuggeſted; nor does the vulgar tradition of the place afford any light, that may aſſiſt our enquiries. I will, however, relate the account they give, juſt as I received it, ſince it will give the reader ſome idea of the preſent Greeks, ſhew their propenſity for the marvellous, and the facility with which, from a few given circumſtances, they can make out a wonderful ſtory.

This building they call Goetria the Incantada, and affirm it to have been the work of magic art. On being aſked when, and on what occaſion, this extraordinary fact was performed, they anſwered, the fact was undoubted; every body knew that their great King Alexander conquered Perſia: when he was preparing to invade that empire, he ſollicited the aſſiſtance of a King of Thrace, who accordingly united his forces to thoſe of his Macedonian neighbour, attending in perſon, with his family, at the court of Alexander, where they were royally entertained, and lodged in a ſumptuous palace near his own, communicating with it by means of a magnificent gallery, of which theſe columns are the remains. The Thracian Queen, a lady of tranſcendent beauty, accompanied her huſband on this viſit. Alexander, young, and unaccuſtomed to controul his paſſions, ardent in the purſuits of love as of glory, dazzled with ſuch exceſs of charms, determined to violate the rights of hoſpitality, and ſeduce the Queen of Thrace. He contrived, by means of this gallery, to pay her frequent viſits, though not ſo privily as to eſcape the notice of her huſband, who, having verified his ſuſpicions, reſolved to take a dreadful revenge on the deluder. He had in his train a ſkilful necromancer from Pontus, who, diſcovering by his art the inſtant that Alexander was to paſs to the Queen's apartment, ſcattered his ſpells and charms throughout this gallery; they were of ſuch marvellous power, that whoever ſhould, at a certain hour, attempt to paſs, would inevitably be converted into ſtone. Ariſtotle, a conjurer attached to Alexander, and of ſkill greatly ſuperior to the man of Pontus, diſcovered his danger time enough to prevent it: by his advice and entreaties, Alexander was prevailed on to forbear for once his appointed viſit. The impatient Queen, tired with expectation, ſent one of her confidential ſervants to ſee if her lover was coming, and ſhe herſelf ſoon followed. At this inſtant, the King, ſuppoſing the magic had worked all its effect, iſſued forth, attended by his conjurer, to feaſt his eyes with a ſight of the revenge he had taken; when, ſtrange to relate, both companies, thoſe with the King, as well as thoſe with the Queen, were inſtantly changed to ſtone, and remain to this hour a monument of vengeance on a jealous huſband and an unfaithful wife.

Several churches are to be ſeen in Theſſalonica, which were built by the Conſtantinopolitan Emperors, now converted into Moſcheas by the Turks. Theſe churches, and a triumphal arch ſtill remaining, are ſaid to have been erected in honour of Theodoſius, A. D. 390, and prove, that the decay of empire and of arts kept a pretty equal pace with each other.

PLATE I.

A view of the Incantada, taken in the court-yard of a Jew merchant, on whoſe premiſes it ſtands. The figures repreſent an interview between Conſul Paradiſe and the Jew. The Conſul had, with great good-nature, inſiſted on attending us to the Jew's houſe, the more effectually and more readily to obtain permiſſion for us to meaſure and deſign whatever we might find there worthy our notice; and, as the columns were buried to a conſiderable depth, to dig where we thought proper. The Jew received us at the door of his court-yard; he was attended by a boy with coffee, which, with great reſpect, he immediately offered to the Conſul; his wife, from a kind of gallery, gently reprehended her huſband for a breach of decorum, by offering his coffee before he had deſired the Conſul to ſit down; two young women, her daughters, were with her; their curioſity had prompted them to venture thus far, to take a view of their father's viſitors. An old woman, who was ſpinning, approached us with a greater appearance of confidence. The figures, which are ſeen at a little diſtance, are Mr. Revett and myſelf, with my excellent friend young Mr. Paradiſe, then about 10 years old, attended by a Greek, who was Dragoman to the Conſul.

PLATE

PLATE II.

The plan, elevation, and ſection, of the Incantada.

PLATE III.

The capital and entablature.

PLATE IV.

Pedeſtal, baſe, and plan reverſed of the capital.

PLATE V.

Moulding of the Attic, and two Macedonian medals of the ſame device; one barbarous, the other elegant work.

PLATE VI.

A figure repreſenting Victory.

PLATE VII.

A royal lady; perhaps Helen, the ſubject of a tragedy of Euripides.

PLATE VIII.

Telephus. Euripides has written a tragedy with this title, of which only a fragment remains.

PLATE IX.

Ganymedes. See the Trojans of Euripides.

PLATE X.

Leda.

PLATE XI.

Bacchante with a Thyrſus.

PLATE XII

Bacchus with a Tiger. See the Bacchæ of Euripides.

PLATE XIII.

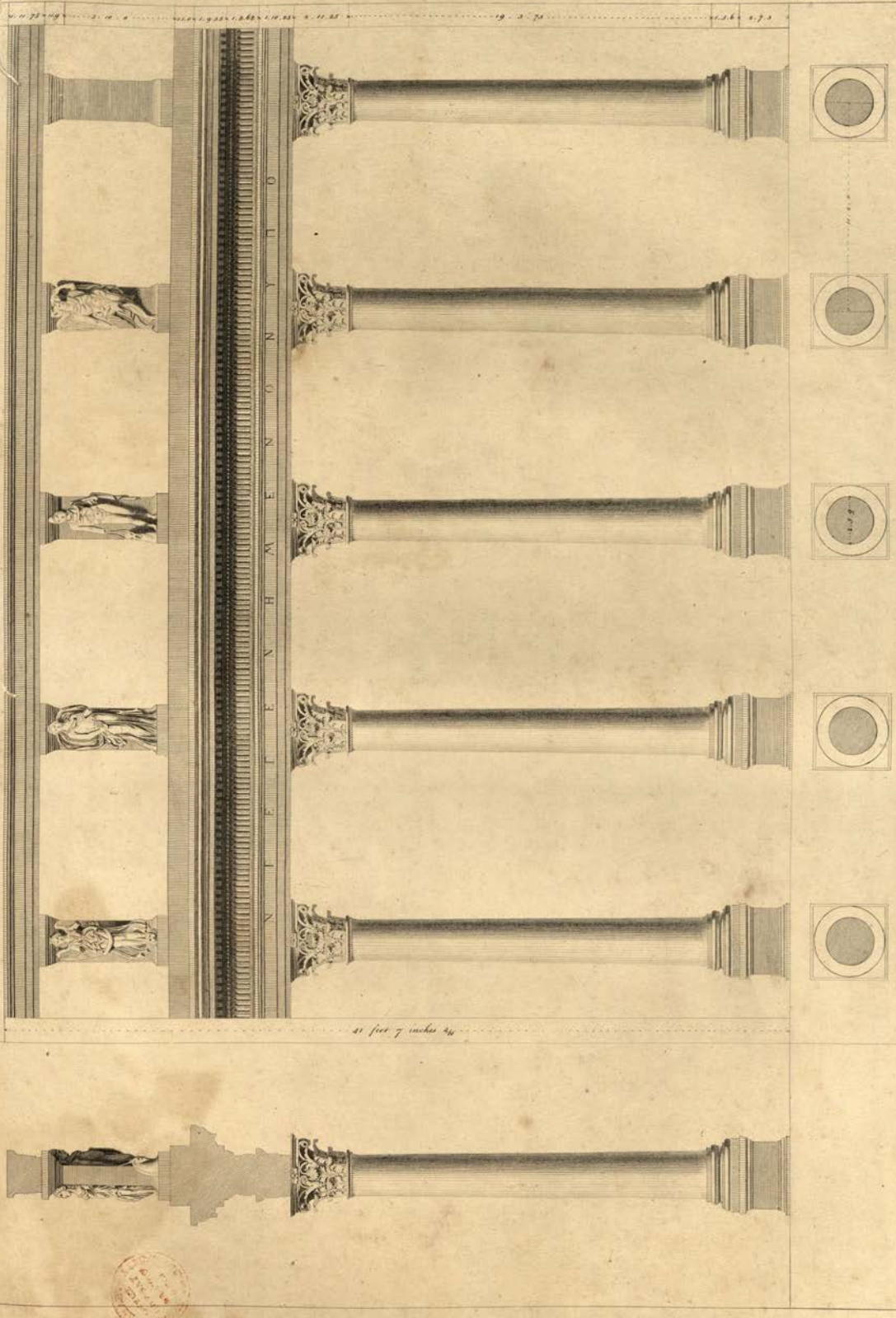
A Bacchante dancing and playing on a flute.

The head-piece of this chapter may ſerve to confirm what has been ſuggeſted in the deſcription of Plate V. concerning the medals of Macedon; the firſt medal being a moſt uncouth attempt to expreſs the head of Jupiter, and the horſeman; both of which we ſee executed with ſuperior art and elegance in the ſecond. This will ſurprize no one who has ſeen the more antient Tetradrachms, the workmanſhip of which do not ſurpaſs that of theſe barbarous Macedonian coins, introduced here only to combat an opinion that calls them barbarous Celtic.

The uſe of them is obvious, as they mark the ſtate of arts more exactly than the Athenian; for, as the medals of Macedon have frequently the portrait, and generally the name, of the King in whoſe reign they were ſtruck, they may be conſidered as faithful evidences of the ſtate of the arts in each reign.

The tail-piece is a baſſo relievo in the ſchool near the Megalia Panagia; elegantly wrought, but very ill preſerved.

CHAPTER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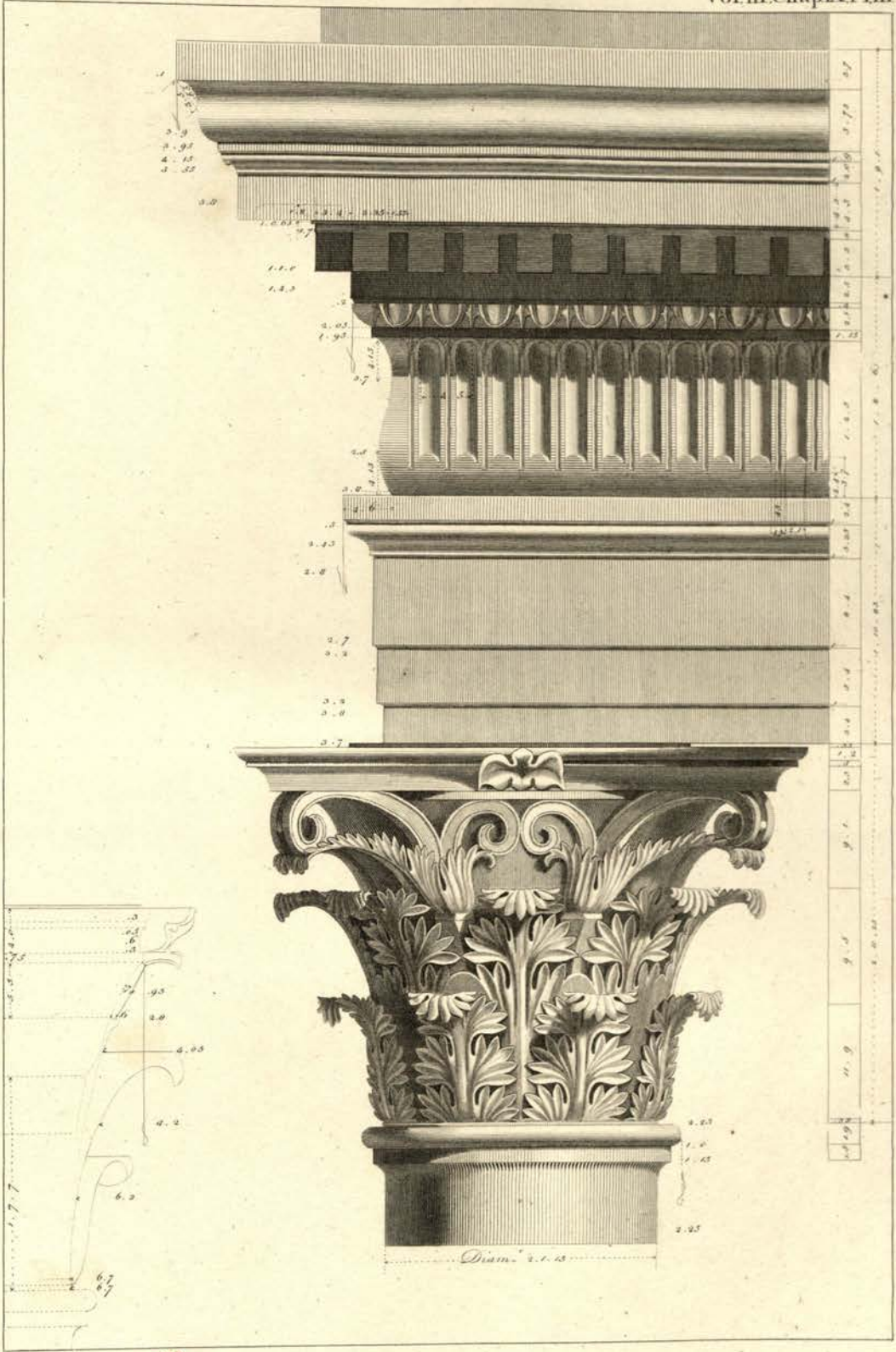

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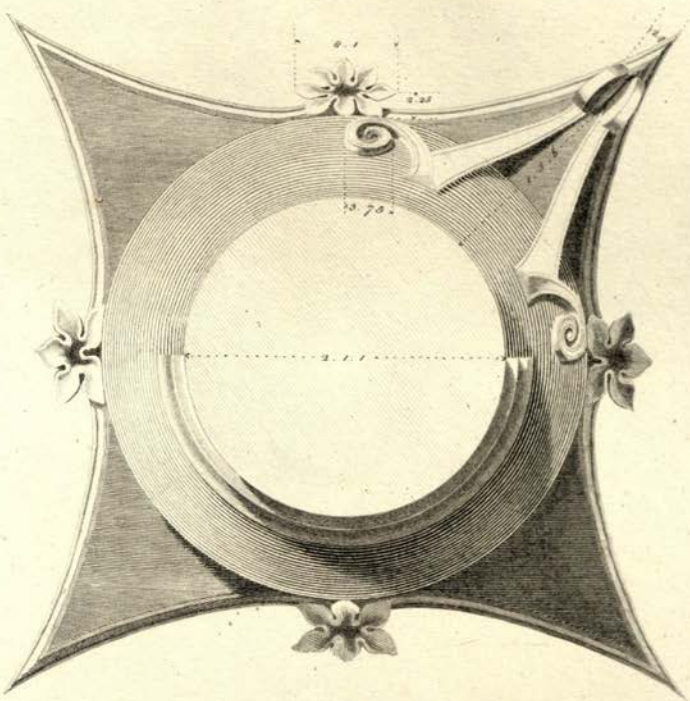

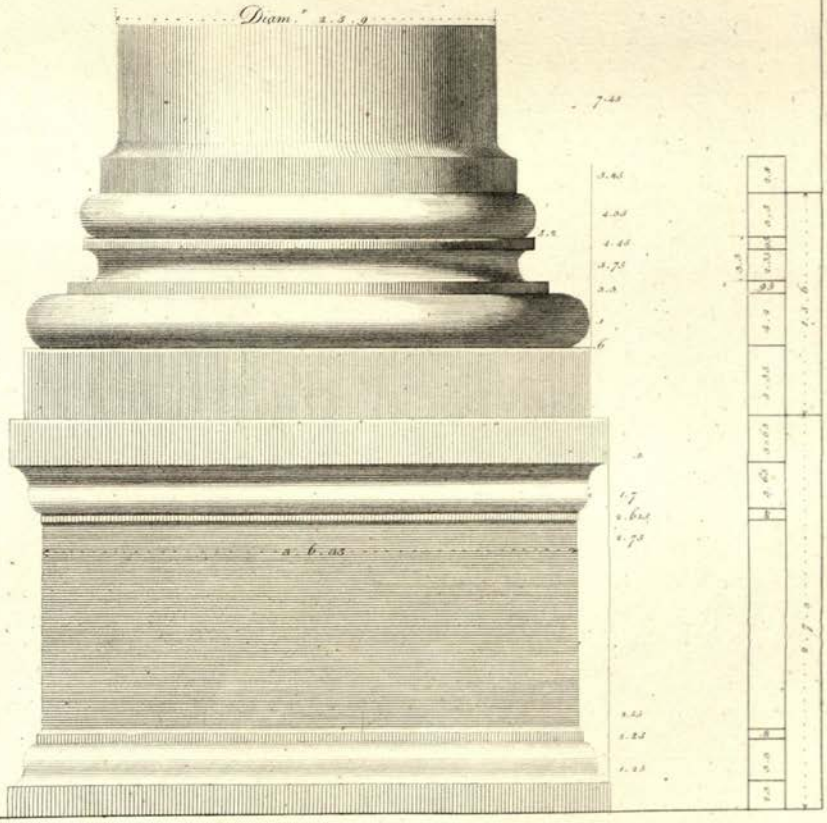

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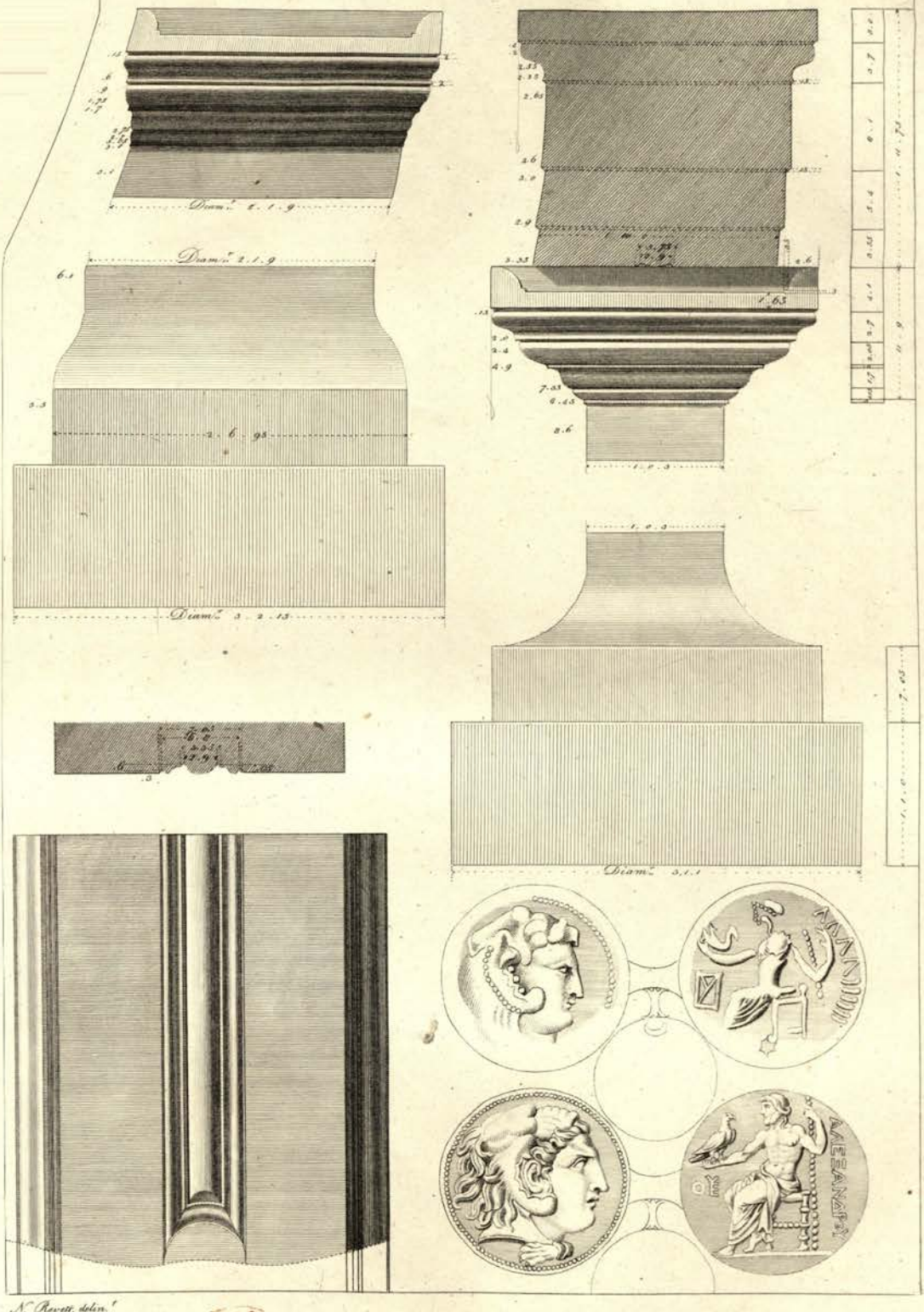

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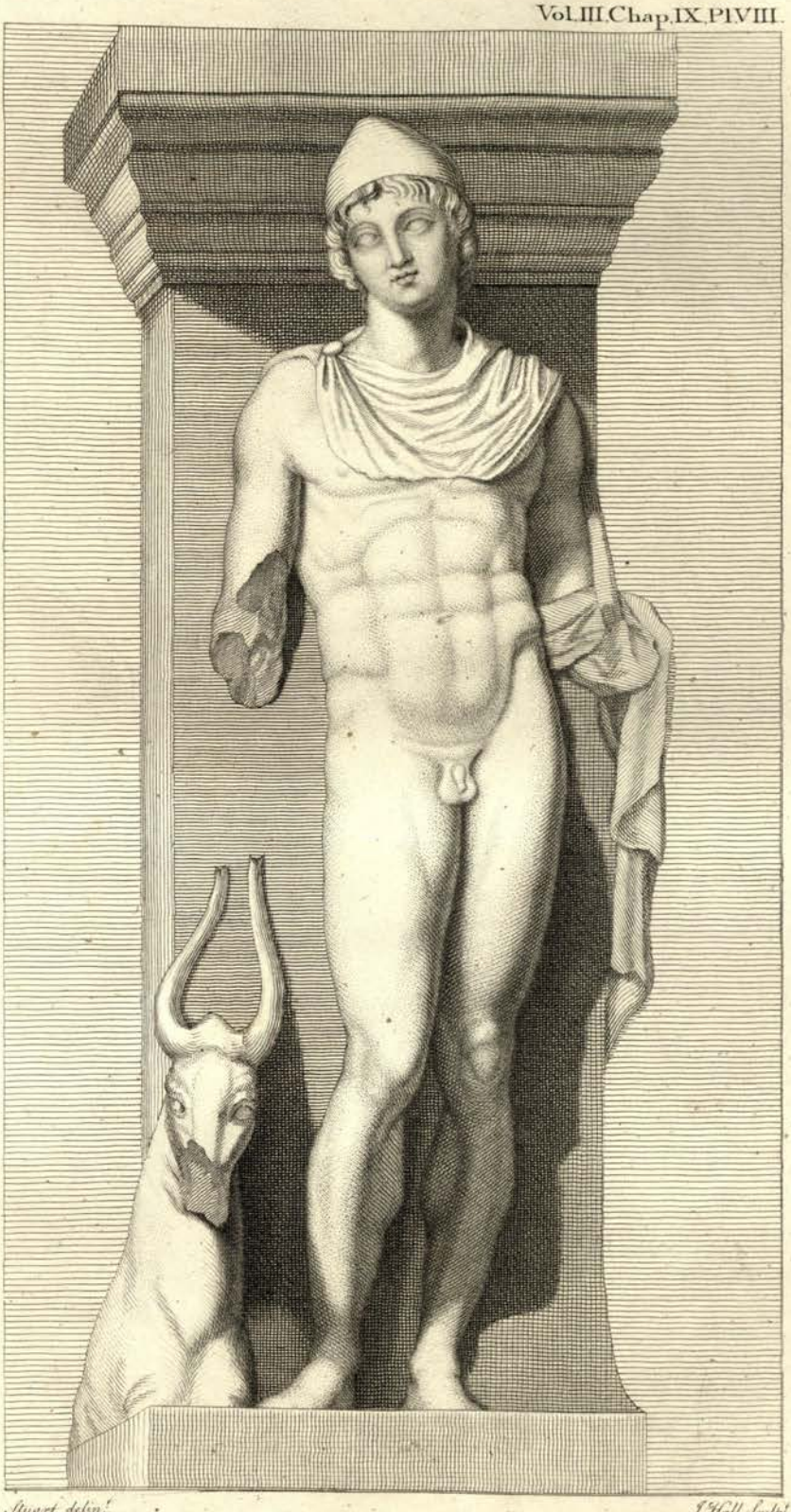

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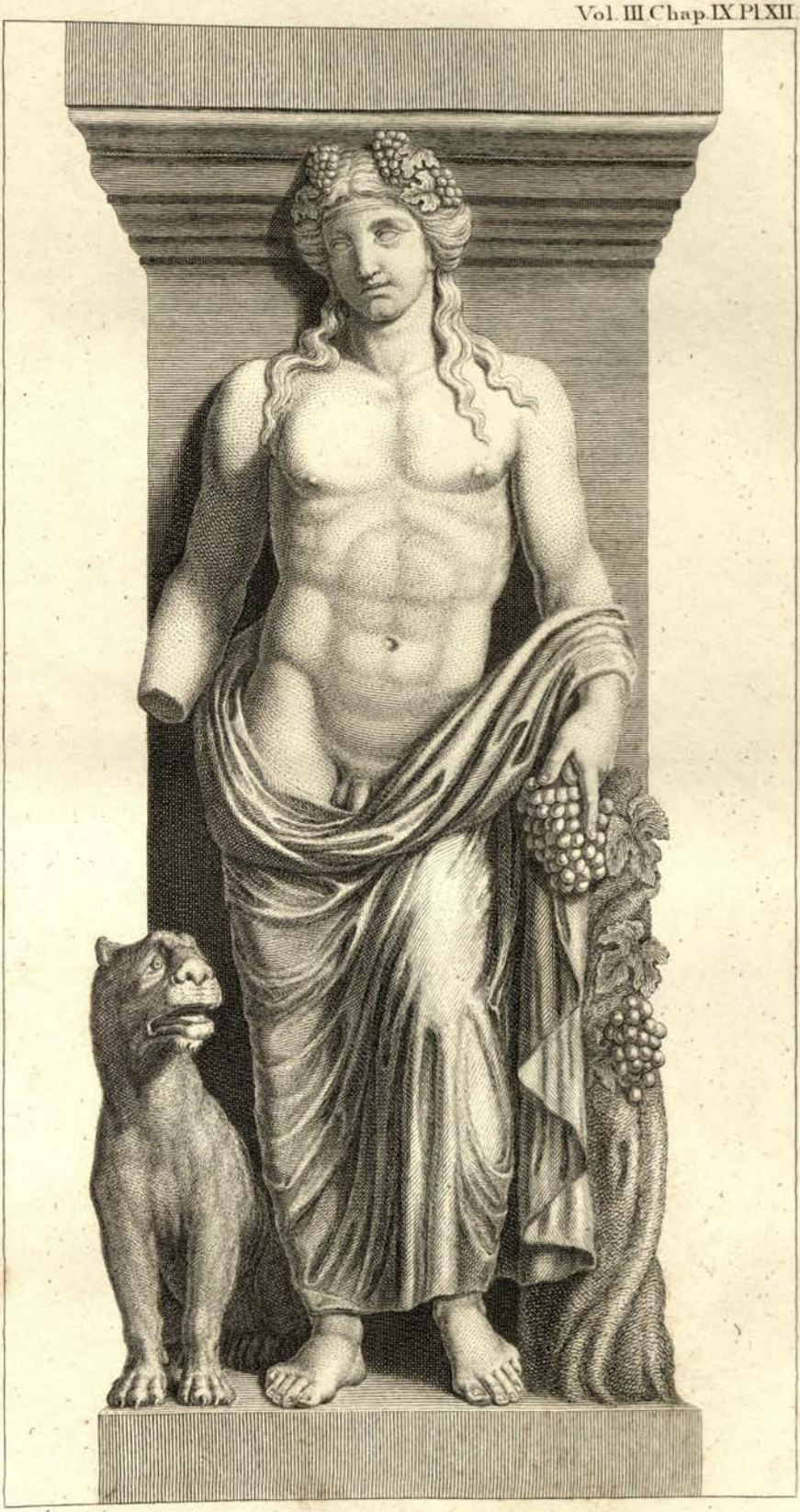

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BOMBAY

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CHAPTER X.

Of the Iſland of Delos.

THE Iſland of Delos has been ſo well deſcribed by Wheler and Spon, Tournefort, and others, that few particulars remain unnoticed by them; and many things they ſaw are now deſtroyed. What ſeemed chiefly to deſerve our notice, were the Temple of Apollo, and the Portico of Philip, King of Macedon, than which laſt I have not any where ſeen a more elegant Doric example, nor any more fitted for the uſe of profane or private edifices.

This iſland, once ſo celebrated, the reſort of multitudes, the ſeat of religion, religious ceremonies, and pompous proceſſions, is now an uninhabited deſert, every where ſtrewed with ruins, ſo various, and ſo well wrought, as to evince its once populous and flouriſhing condition. The only animals we ſaw here, beſide rabbets and ſnakes, were a few ſheep brought occaſionally from Mycone, a neighbouring iſland, to crop the ſcanty herbage which the ruins will permit to grow. Travellers, who have viſited this place, have been diſtreſt for water; I have, therefore, given a map of the iſland, in which, among other particulars, the ſituation of an excellent well is marked. The number of curious marbles here is continually diminiſhing (*a*), on account of a cuſtom, the Turks have, of placing, at the heads of the graves of their deceaſed friends, a marble column; and the miſerable ſculptors of that nation come here every year, and work up the fragments for that purpoſe, carving the figure of a turban on the top of the monumental ſtone. Other pieces they carry off for lintels and window cills; ſo that, in a few years, it may be as naked as when it firſt made its appearance above the ſurface of the ſea. The deſcription and map of this iſland, given by Monſ. Tournefort, are both very exact (*b*): it was our misfortune not to have his book with us, or to have read it, before our return to England. Here are two examples of the Doric order, both excellent in their kind; one of which belongs to, what I imagine to have been, the

(*a*) In the year 1785, there were no remains but one ſingle altar of marble, broken into pieces, with heaps of ruins of buildings, but not even a ſtone of any regular form, or any ornamental fragments. The antiquities, deſcribed in this chapter, are ſaid to have been taken away by a Ruſſian fleet, in the laſt war againſt the Turks.

(*b*) Mr. Reveley, who had Tournefort's voyage, found his deſcriptions in general very true; but, a great part of the antiquities being either carried away, deſtroyed, or burnt into lime, the iſlands are now leſs intereſting, have both fewer inhabitants and are leſs cultivated, ſome of them without any inhabitants at all, and entirely bare, as is the caſe in this iſland.

Temple of Apollo; the other to the portico of Philip (*c*); the latter, on account of the lightneſs of its proportions differs from all the other examples we have given, and is more ſuitable for common uſe. We found it impoſſible to make out the extent or plans of either of the above buildings. We have, therefore, given only deſigns of the fragments now remaining.

PLATE I.

The plan and elevation of two Doric columns of the Temple of Apollo at Delos; the ſhafts are fluted at their upper and lower extremities, but the intermediate part is plain. It is poſſible, that on ſolemn occaſions the plain part was covered with tapeſtry. We could not form any opinion on the dimenſions of this Temple.

PLATE II.

Shaft, capital, and entablature, of the columns.

PLATE III.

Plan and elevation of the portico of Philip King of Macedon. The extent of it we could not determine.

PLATE IV.

The ſhaft, capital, and entablature, of the columns. The inſcription is given by Tournefort, who viſited Delos in the year 1770.

The head-piece to this chapter exhibits ſeveral fragments and inſcriptions, which I know not where to introduce with more propriety. Thoſe at the top and bottom are oppoſite ſides of the ſame ſtone, which is nineteen feet long. The inſcription is entire, and ſays, that the pedeſtal and ſtatue are of the ſame piece of marble; but it ſeems to be a ſlab, ſawed out of a much larger block. The inſcription at the bottom expreſſes, that it is a gift of the Naxians to Apollo; and the characters are of a later age.

The two extreme pieces of ſculpture, which are two feet ſix inches ſquare each, are remaining parts of a trophy erected near the portico of Philip, which have ſuffered much from violence. One probably is a Macedonian ſhield, and poſſibly has had a head of Perſeus upon it.

The other ſhield is probably Theban.

(*c*) The following conjecture of Mr. Stuart, written in a ſketch-book, is here inſerted. It appears, however, uncertain, whether he intended it ſhould be publiſhed or not, viz.

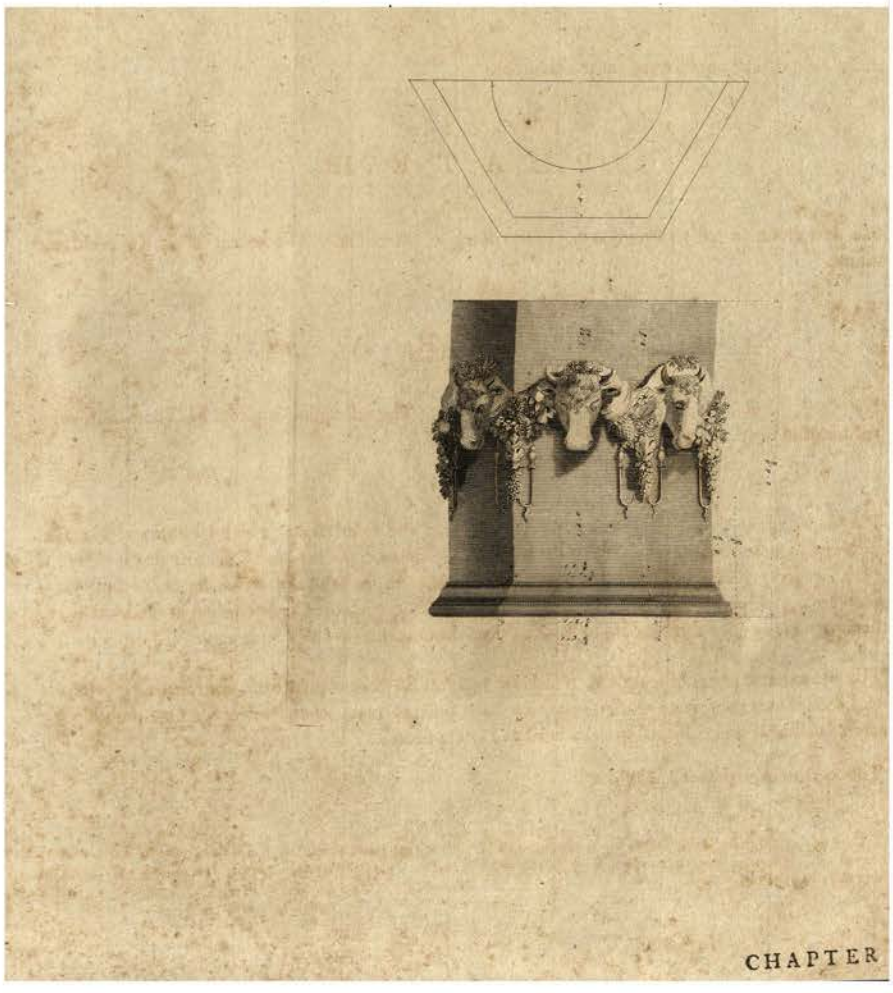
"Is it not probable, that this portico was erected by Philip, after the ſacred war; and that theſe ruined trophies are of himſelf, and his allies the Boetians?"

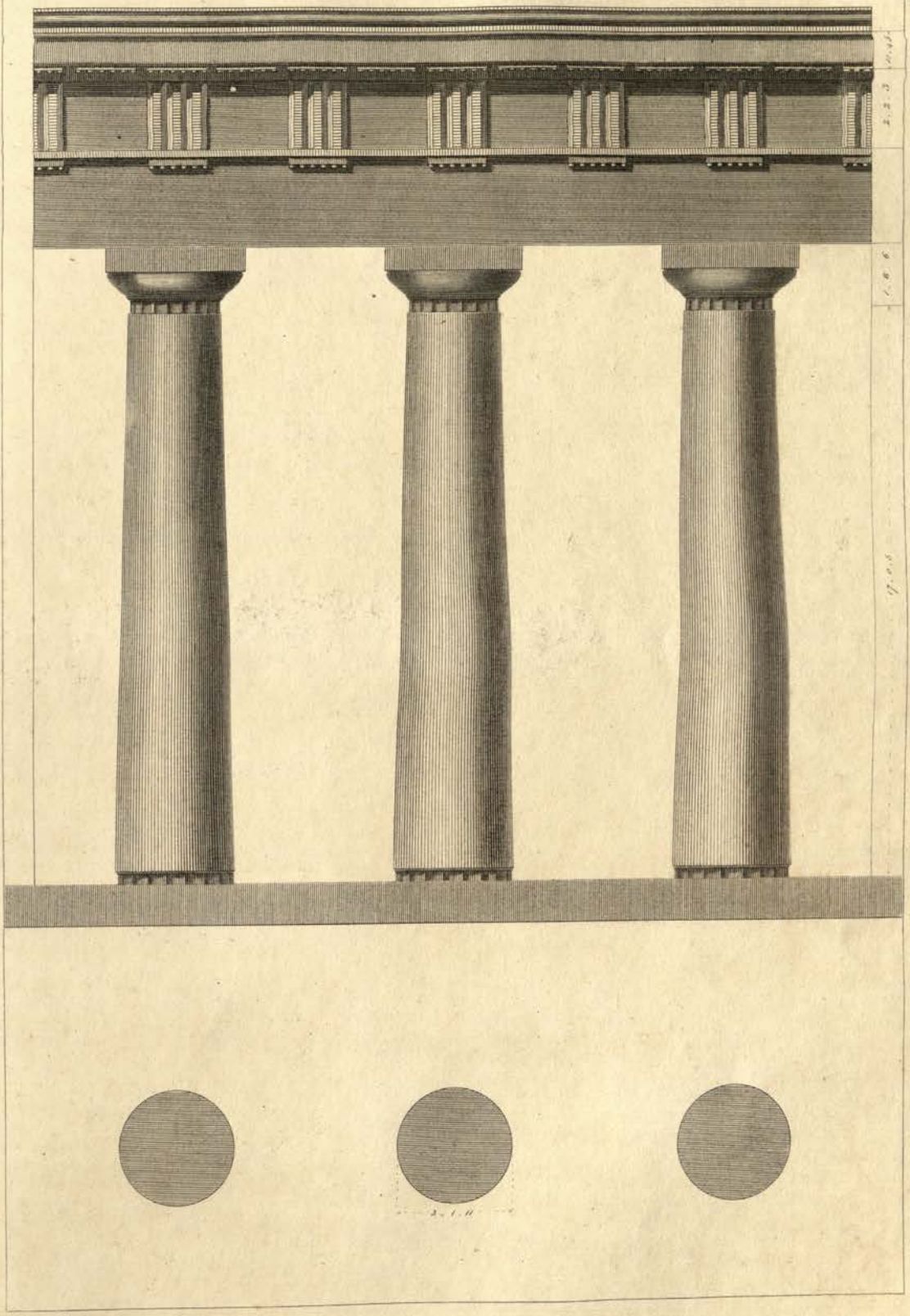
On

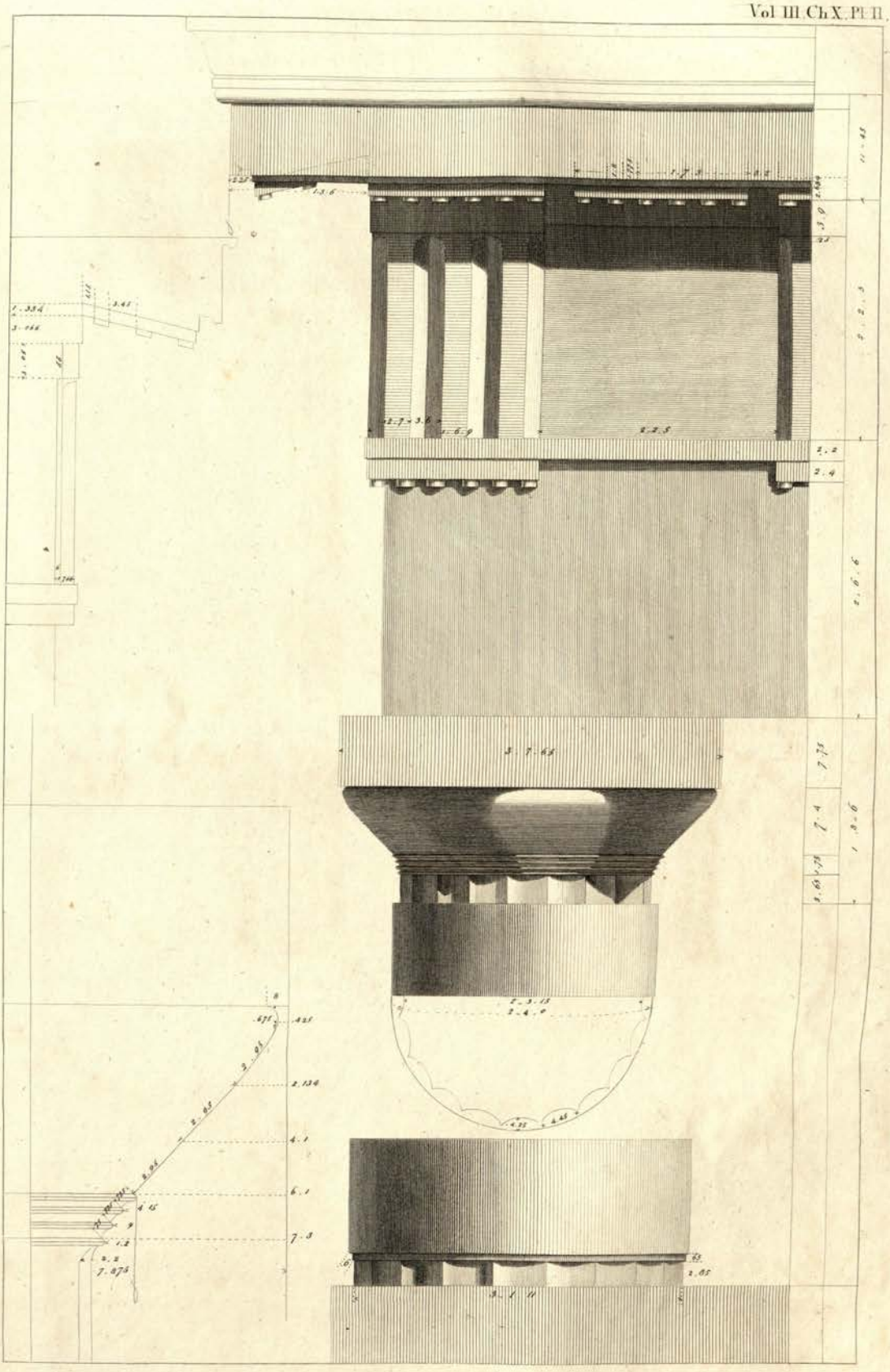
On the center block are certain crowns, three of which were of gold, won by ſomebody, whoſe name we could not trace upon the ſtone. The block on which it ſtands is an invocation to Diana, in behalf of Auguſtus, by Artorius, his phyſician.

The other inſcriptions have ſingularities in them deſerving our attention.

The tail-piece is a beautiful antique altar found at Mycone, to which iſland it was brought from Delos.







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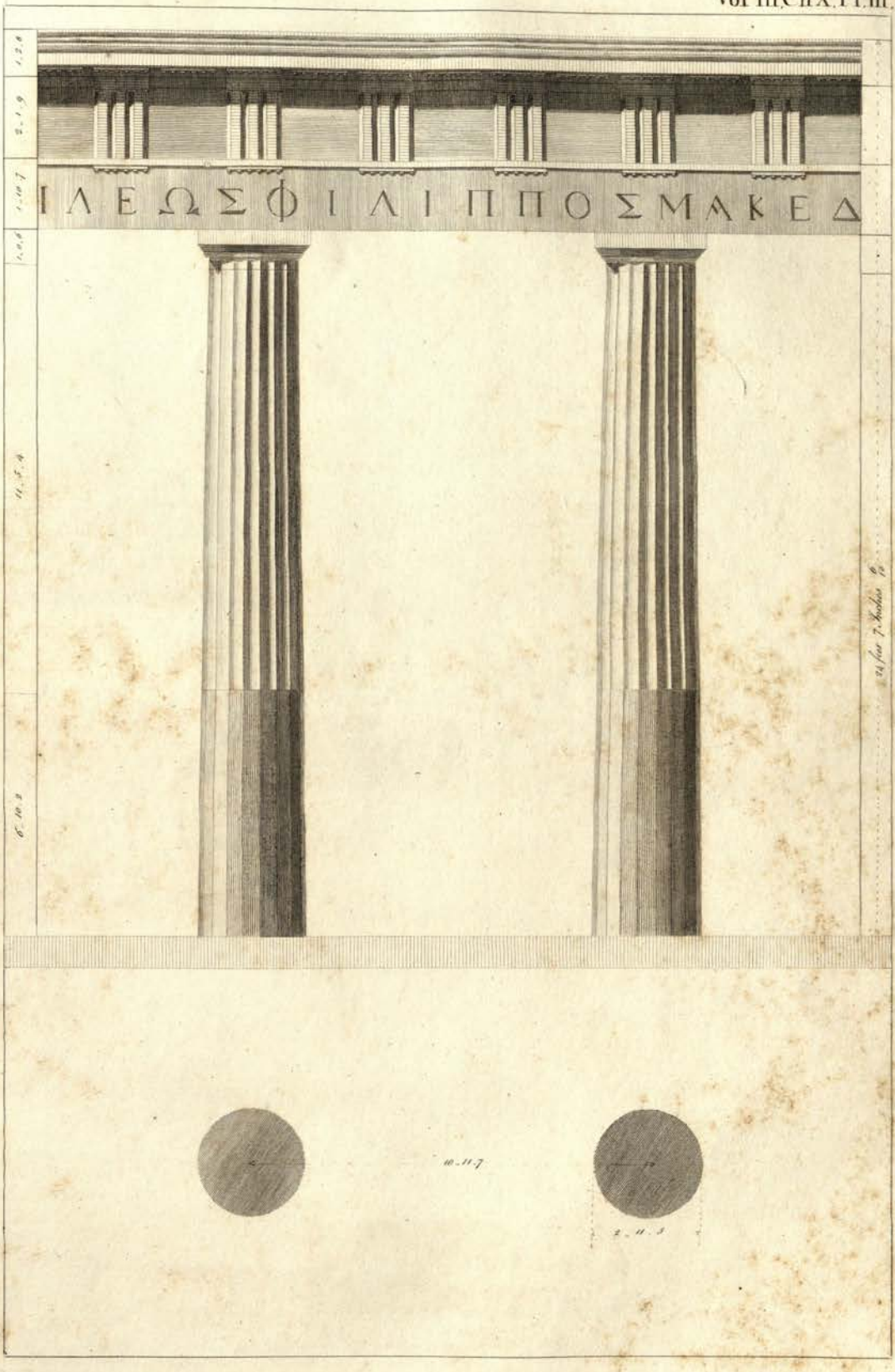

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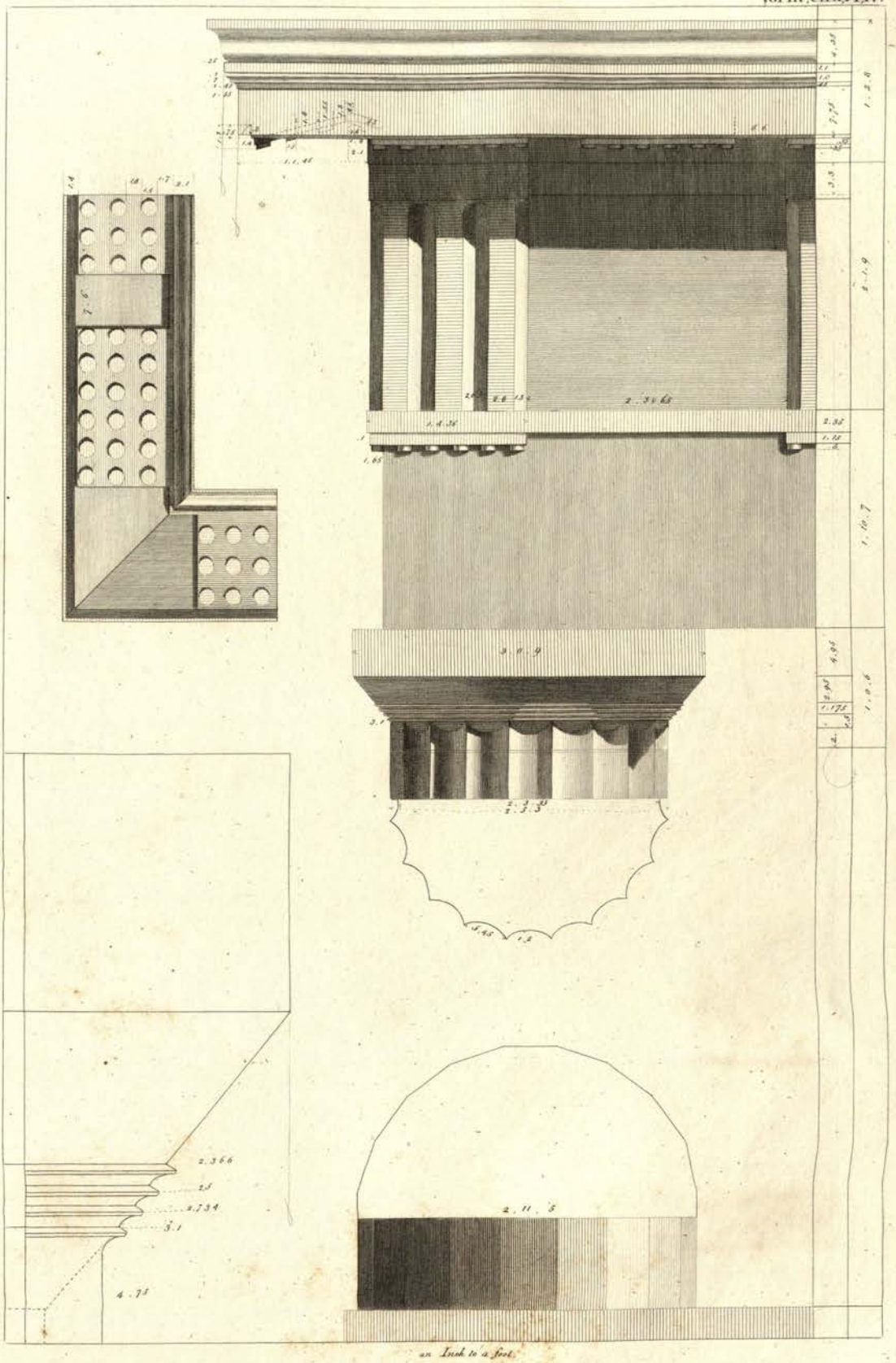

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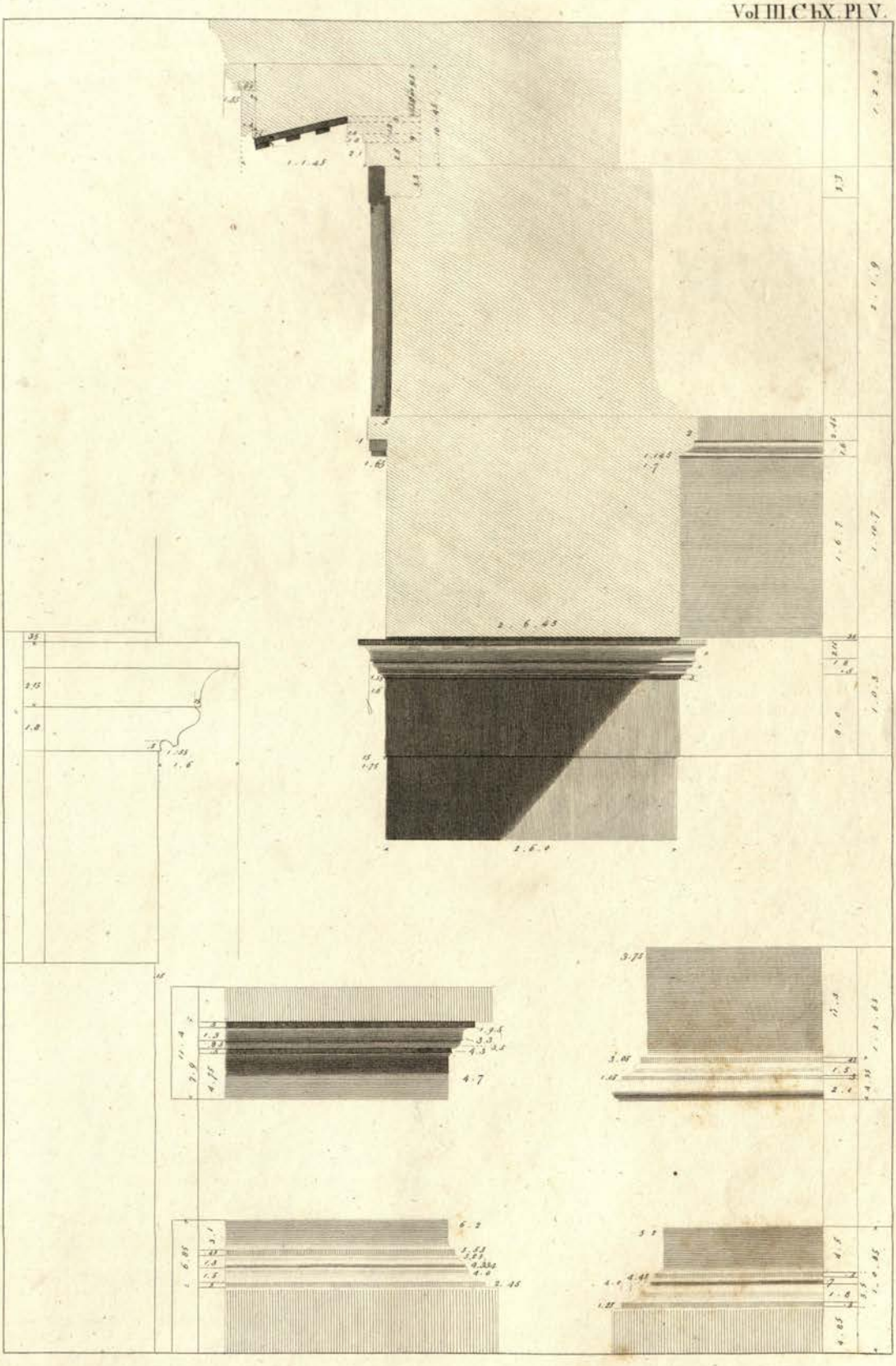

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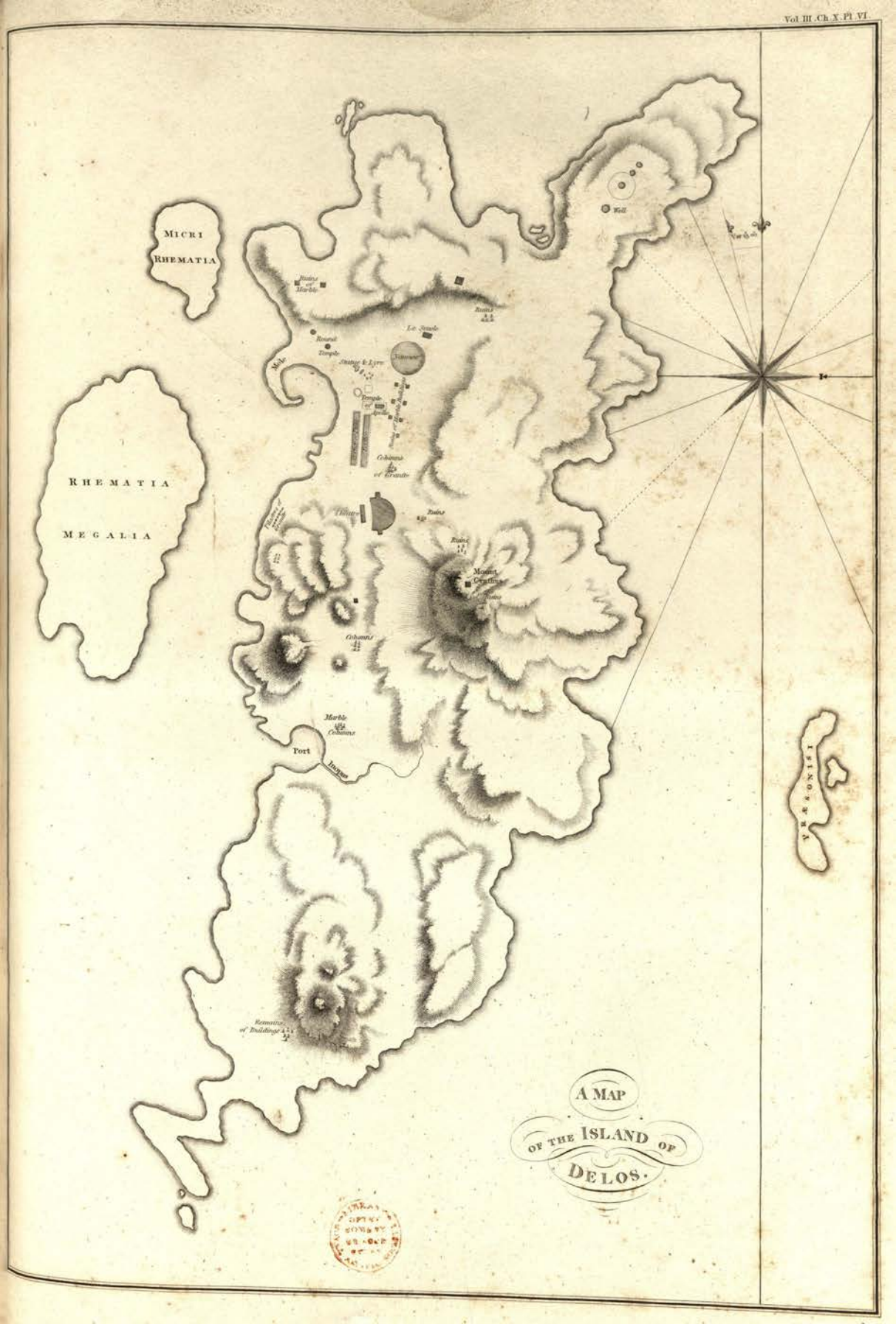

A MAP OF THE ISLAND OF DELOS.

CHAPTER XI.

Of an Ionic Colonade near the Lantern of Demoſthenes.

NEAR the lantern of Demoſthenes are the remains of an Ionic colonade, now part of an oil-mill; they conſiſt of three columns erect, of which two, with their architrave, are in their original ſituation.

The workmanſhip is very rude and unfiniſhed, from which circumſtances they were, probably, never intended to be much expoſed to ſight. The columns are of a greyiſh marble, and the ſhafts each of one piece. The baſes have no plinths, and the intercolumniation is three diameters and half. We obſerved in the capitals, ſome remarkable ſingularities. Though it is not poſſible to diſcover what this building was, it is undoubtedly a part of a conſiderable edifice.

PLATE I.

Fig. 1. Elevation of the Columns.

Fig. 2. Plan of ditto.

Fig. 3. Plan of the capital.

Fig. 4. Flank of the capital.

Fig. 5. Section through the front of ditto.

Fig. 6. Section through the flank of ditto.

Fig. 7. The ſpiral line of the volute, by a larger ſcale.

Fig. 8. The ſection of the volute and abacus, which, by a miſtake, has been put upſide down.

Fig. 9. Eye of the volute.

PLATE II.

Fig. 1. The baſe, capital, architrave, and frieze.

Fig. 2. Profile of the internal face of the architrave.

The Head-Piece is a baſſo relievo, of very ordinary workmanſhip, in the wall of the ſchool, near Megalia Panagia, at Athens.

The Tail-Piece is a baſſo relievo, of very maſterly ſtyle, but ſlightly finiſhed, over the door of a church near Marouſi.

CHAP.

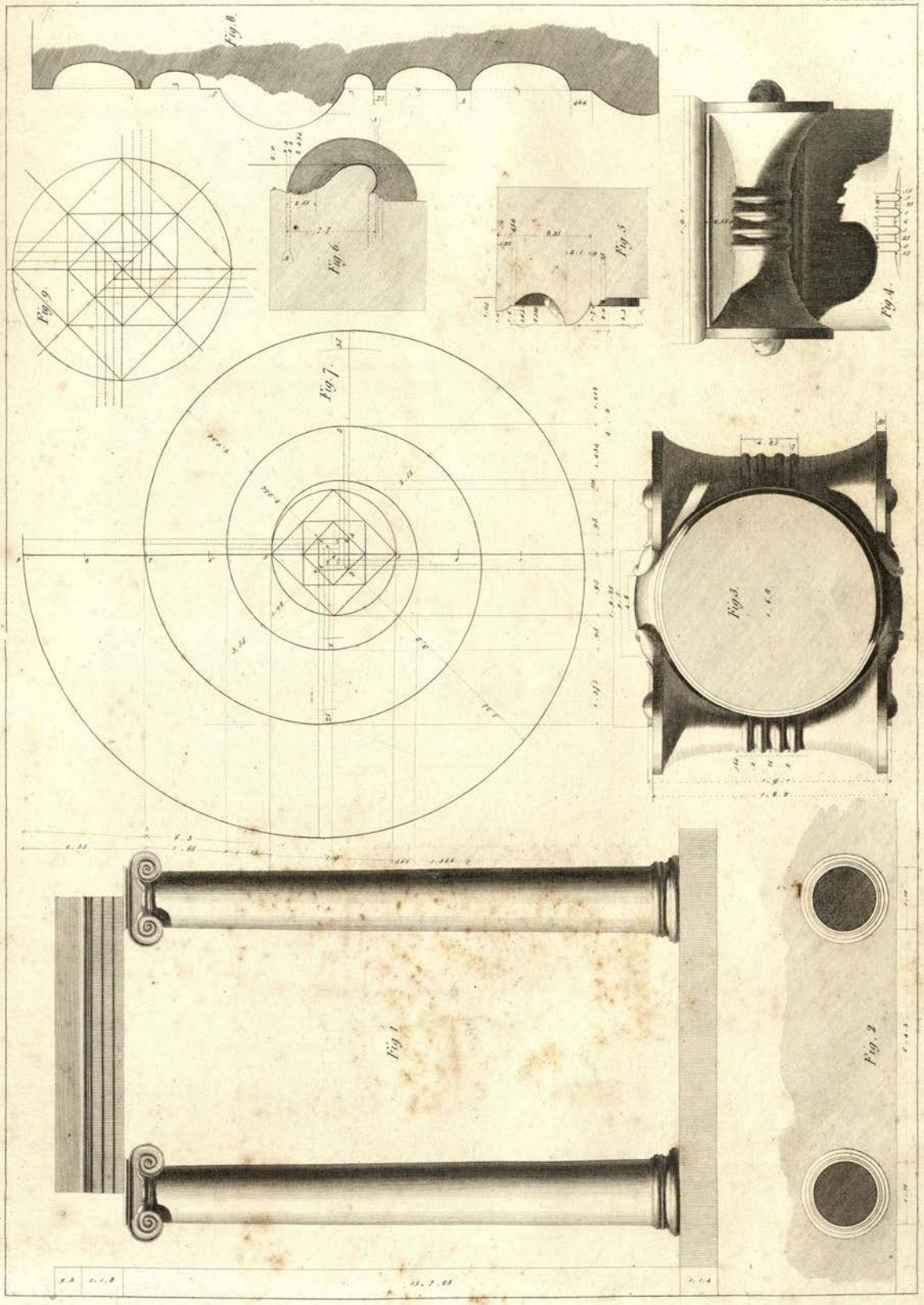
Fig 8.
Fig 6.
Fig 5.
Fig 4.
Fig 9.
Fig 7.
Fig 3.
Fig 1.
Fig 2.

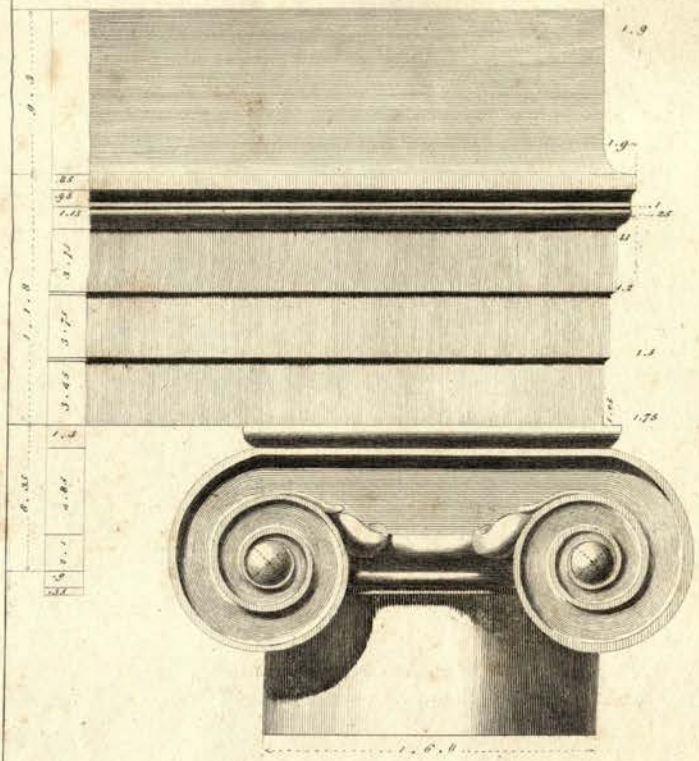

Fig 1.

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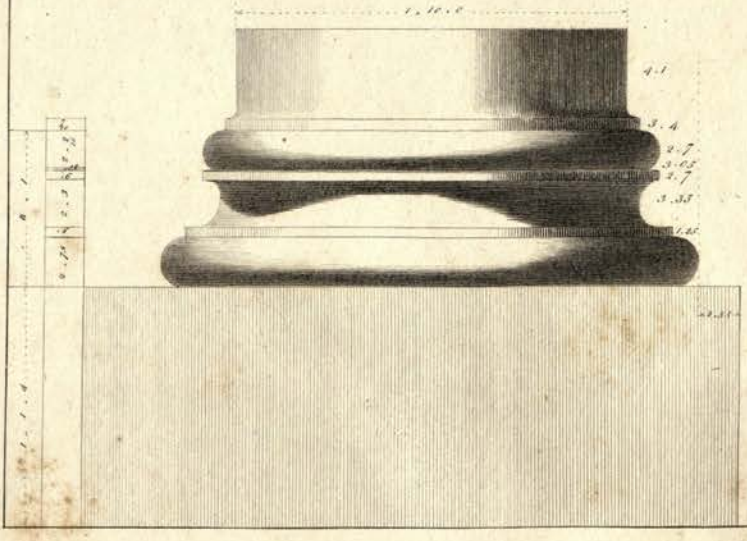

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CHAPTER XII.

Of ſome Antiquities, which, from their ruined State, are more inconſiderable.

BESIDES the ruins already deſcribed in this volume, ſeveral leſs conſiderable remains are to be ſeen in different parts of Athens.

Of theſe the Gymnaſium of Ptolemy occupies by much the largeſt ſpace; detached fragments of its ruined walls remain in that part of the city near the Baſar, and are there intermixed with a number of habitations, many of them the reſidence of Turkiſh families, amongſt whom an extreme regard for the honour of their women renders acceſs difficult, and a diligent reſearch impracticable.

This was, however, leſs to be regretted, ſince, from the fulleſt information we could, after the ſtricteſt enquiry, obtain, we were aſſured, that not any fragment of ſculpture or architectural ornament was to be found there. I have, therefore, contented myſelf with marking its ſituation in the map of Athens in this volume, and therein expreſſing the form of its outward walls.

There is likewiſe a building near the Tower of the Winds, that attracted our notice: it is of undoubted antiquity, and not void of elegance; but, as it was inhabited by a Turkiſh lady, a widow, reſpected for her exemplary life, her auſtere manners, and extenſive bounty, we did not preſs with unbecoming ſolicitation for admiſſion into her houſe; for, had ſhe complied, it would have been eſteemed a high breach of Turkiſh decorum; this, together with her moſt religious deteſtation of all who were not true believers, effectually excluded us, and diſappointed our curioſity. We, however, meaſured and made drawings of the external face next to the ſtreet, but have not been able to form ſo much as a gueſs at its original name or deſtination; but the fragment of an inſcription on its frieze proves it to have been a public edifice, and its form ſhews that it was not a temple.

It faces the Eaſt, and lies due South of the Temple of the Winds.

The whole is contained in one plate.

Fig. 1. Elevation of the part remaining, which ſhews that there were not fewer than three arches.

Fig. 2. Plan of ditto.

Fig. 3. Capitals of the pilaſters, with the profile of the archivolt; the ſpandrel, on which is a roſe, projects equal to the upper facia of the archivolt, as ſhewn upon the right hand ſide, where the profile of the archivolt is given; but the projection of the central fillet is ſhewn on the left from the flat ſurface of the ſpandrel.

Fig. 4. Is the profile of the impoſt mouldings.

Fig. 5. Section through the entablature, which is probably incomplete.

Fig. 6. Spandrel with the roſe.

Fig. 7. Profile in the center between the two capitals of the pilaſters, ſhewing the manner in which the mouldings finiſh againſt the back ground.

Proceeding towards the arch of Hadrian, and not far from it, there remains, in a yard belonging to the habitation of an Albaneſe, part of a baſement, near ſeven feet high, and about nineteen feet in length; in the ſame place, and in all appearance part of the ſame building, lie many marble fragments; amongſt them is a large piece of cornice, which appears to have been part of an Ionic entablature: from all which I concluded, that a building of no mean extent and elegance formerly adorned this place (*a*).

Two ſolitary columns alſo remain in the deſerted parts of the city, and at a great diſtance from each other, one being North of the acropolis, near the traces of the ancient city-walls, and the other South of it, both in their original ſituations; they are no doubt the remains of ſome ſtately buildings, of which at preſent no other remains appear.

(*a*) Of the above ruin Mr. Stuart has left no drawings.

FINIS.

Fig. 1.

Fig. 2.

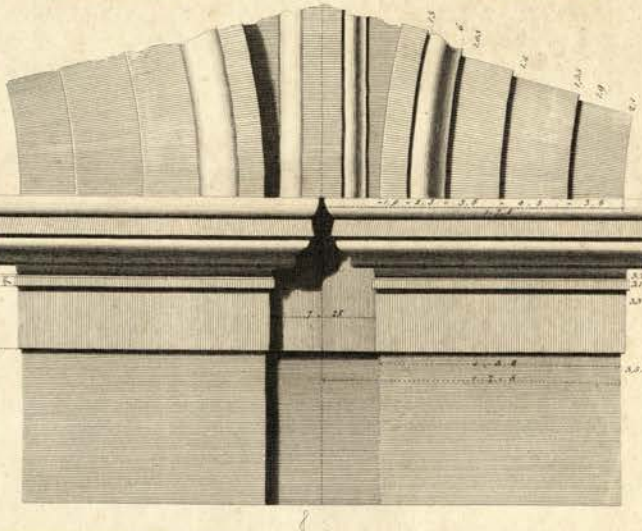

Fig. 3.

Fig. 4.

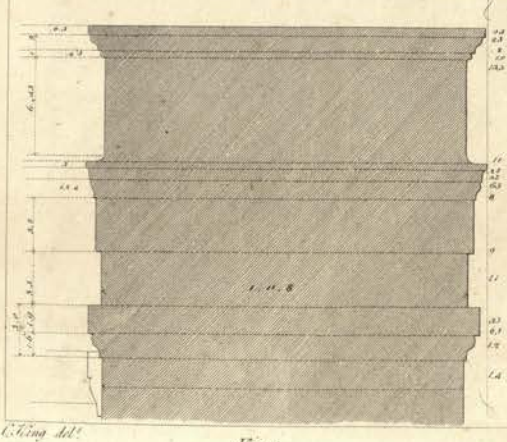

Fig. 5.

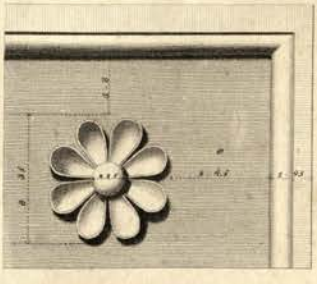

Fig. 6.

Fig. 7.

C. Ching del.

Newton sculp.

ERRATA AND ADDITIONAL OBSERVATIONS.

Page 4, fecond column of note, line 45, fupply Αγοραχάλι.

Page 5. The column mentioned in the laſt line of the firſt column of the note is excavated, and Mr. Revett thinks it may poſſibly have been a ſtandard meaſure, perhaps that called Medimnus.

Page 7. At the end of the deſcription of plate VI. inſert,

Fig. 3. Plan of the Angular Triglyph.

In deſcription of plate VII. dele down to the pedunent, and read

The capital and baſe of one of the antæ; ſection of the entablature over the columns and antæ of the Pronaos and Poſticum, with the Lacunaria.

In deſcription of plate VIII. dele the whole, and read

Fig. 1. Section of the entablature, over the columns of the portico, and lacunaria, with the mouldings, and part of the baſſo relievo on the front of the Pronaos.

Fig. 2. Plan of the ſoffit of the Architrave and Lacunaria.

Page 8. In deſcription of plate X. add after *temple—to ſhew the maſonry and diſpoſition of the Lacunaria.*

line 20, for *is* read *are.*

line 29, for plate 10 read plate XI.

Page 10, line 2d, Mr. Revett ſays, that the ornament, ſaid to be painted in dark ochre, was only ſcratched upon the marble, probably as an outline to paint upon.

line 31, after *ſide* read *is.*

Chapter I. Plate VII.

The lower plinth, 3-45 high, in the baſe of the antæ, ſhould be ſhaded as a ſection, as it forms a ſtep in the Pronaos and Poſticus. The baſſo relievos of the Pronaos and Poſticus are deſcribed in page 6. and again in page 9, which was owing to the drawings of plates 15 to 24 not being found when the chapter was printed.

Chapter I. Plate IX.

Fig. C, dotted line radius e ſhould have at the upper end *k.*

Page 13. line 5, for *There were* read *They were.*

Page 14, line 11, for *Peripteros* read *Dipteros.*

Note (a), line 10. Mr. Revett deſires that the words *and which baſe he meaſured for this purpoſe,* may be taken out; for, though he examined this baſe for the purpoſe, he took his meaſures of the baſe of the outward range, from one of the columns of the flank.

Page 14. Note (a), for *Areopolis* read Acropolis.

Page 15, firſt line, for *ſtadias* read *ſtadia.*

Page 16, line 11, for E The column, &c. read F The column.

Page 17. For head-piece read tail-piece, and *vice verſa.*

Page 19, line 4, for ΗΠΡΙΝΠΟΔΙΣ read Η ΠΡΙΝ ΠΟΔΙΣ.

line 7, for ΟΥ ΧΙ read ΟΥΧΙ.

line 10, for *Pentelic* read *Pentelic.*

Page 20, line 25, for Cynoſiges read Cynoſarges.

Page 21, line 25, for Pockyle read Poikile.

Two laſt lines of the note ſhould be placed in note (b) in the following page 22.

Page 22. Note (e) ſuppreſs the firſt word *A.*

Page 23. By Mr. Revett, line 3d, after *Olympias* add, *the neareſt pillar ſeen through the arch was that in the Weſtern front of the temple now deſtroyed.*

Deſcription of Plate III. Mr. Revett thinks that the ſtatues of Hadrian and Theſeus were placed in the niches over their reſpective inſcriptions. Mr. Revett, however, ſaw no remains or mark on the bottom of the niches of any ſtatues having been there.

In deſcription of Plate IV. for Pl. 6, fig. I. read Pl. VII. fig. I.

Page 25, line 4, for *Metoxi* read *Metochi.*

line 8, for *Dephinium* read *Delphinium.*

Mr. Revett ſays, that the chair mentioned in this page from its form, wider at the back than in front, ſhews, that it was the outer chair of a circular exhædra: one ſide is as here repreſented, but the oppoſite one is plain, and it was evidently joined by others, which, from their ſituation, muſt have had both their ſides the ſame, that is, plain. Vitruvius, treating of the Paleſtra, ſays, Conſtituuntur autem in tribus porticibus Exhædræ ſpatioſæ habentes ſedes, in quibus philoſophi, rhetores, reliquique, qui ſtudiis delectantur, ſedentes diſputare poſſint. Galliani Vitruv. lib. 5. chap. XI.

Chapter III. Plate X.

Fig. 5, muſt be ſupplied to the flower.

Page 35, line 13, for FABIA read FAB.

14, for *ALLECTVS* read *AILLECTVS.* for ſo it is in the marble, though it ought to be ELECTVS.

15, for OPTIMO read OPTVMO.

Page 37. line 7, *Phalerus, and to the right of the Munychia,* this muſt be underſtood on the left of a perſon viewing the print.

Page 37. Take out deſcriptions of plates VI. and VII. and read Plate VI.

Fig. 1. *Baſe, capital, and architrave of the pilaſter, in the back front.*

Fig. 2. *Plan of the capital of the inſcribed pilaſter in the curved front, with the ſoffit of the architrave over the central niche.*

Fig. 3. *Profile of the capital in the back front.*

Fig. 4. *The mouldings of the niches in the curved front.*

Plate VII.

Fig. 1. *The capital of the pilaſter bearing the inſcription, with the entablature of the curved or principal front.*

Fig. 2. *Section of the capital.*

Chapter V. Plate XI.

Inſert letter C under the figure half uncovered, and D under that covered with drapery.

Page 41, line 5, before *front* (a) inſert *weſtern.*

Add a remark by Mr. Revett, viz.

We always found the principal fronts of temples facing the Eaſt, where the ſituation would admit of it.

line 6, for *internal parties* read *poſticum.*

Note (a) for inches of eighths read inches *and* eighths.

Page 42. Deſcription of plate I. ſupplied by Mr. Revett.

The figures in the foreground are, two Turks on horſeback; two ladies, with a child and black ſervant returning from the bath, and Zantiot mariners playing at cards. On the right hand of the temple appears part of the city (for it conſiſts of four or five groups of buildings not united together), and beyond it is the Gulph of Corinth with ſome part of the Iſthmus. The datant mountains are in the territory of Megara. On the left hand, between the trees, are ſeen the Mounts Parnaſſus and Helicon, or mountains near them.

Page 47, line 2. after *A* add in Plate II.

Page 48, line 8, for *Hadrian* read *Iſſus.*

Page 52, line 6, after wall Mr. Revett adds as follows:

Suidas explaining the word σκηνη (ſcene) ſays, that in the orcheſtra is the altar of Bacchus, which is called the Thymele:

Εστι μετα την ορχηστραν βωμος του Διονυσου, ος καλειται Θυμελη.

And in another place he ſays, that the Thymele was an altar, ſo called, from the verb Θυειν, to ſacrifice. On the Thymele, in the front of the pulpitum, or logeum, were ſeated the muſicians and choriſters, as may be conjectured from ſome remains of ſeats cut out of the rock, at the back of the Thymele, ſee fig. 2d. Theſe muſicians were called Thymelici, from the Thymele on which they were ſeated or ſtood when they performed their muſical operations. Thymelici erant muſici ſcenici qui in organis et lyris et citharis præcinebant, et dicti Thymelici quod olim in orcheſtra ſtantes cantabant ſuper pulpitum quod Thymele vocabatur. Iſidorus, lib. 18, chap. 47. See alſo Montenari del Teatro Olympico.

Page 52, line 7, fig. 2, for *The Pulpitum* read *Plan of the Thymele.*

line 8, fig. 3, for *Pulpitum* read *Thymele.*

Page 56, line 6, for *antient* read *ancient.*

Page 58, line 6, for ιιιι read *three.*

To deſcription of Plate I. Mr. Revett adds:

The aſpect of it, as may be conjectured from the quantity of pieces of columns ſtill remaining, was moſt likely the peripteros, and the ſize according to the diameter of the columns near to that of the temple Theſeus.

To Plate II. after *columns* add, with a profile of the capital upon a larger ſcale, and a ſection of the entablature.

Page 58. In deſcription of Plate IV. after columns, add, *with the ſoffit of the cornice, and profile of the capital, on a larger ſcale.* And *for* 1770 read *from* 1700 to 1702.

After deſcription of plate IV. add,

Plate V.

Fig. 1. *Capital of the antæ, with a ſection through the entablature.*

Fig. 2. *Profile of the capital upon a larger ſcale.*

Fig. 3. *Cornices and mouldings of pedeſtals.*

Page 62, after Fig. 9, *eye of the volute* add *this ſcheme of tracing the volute Mr. Revett diſcovered by ſome marks of the compaſs in the eye of the volute of the original capital.*

Page 63, 8th line from the bottom, after *remaining* add *above ground.*

Chapter XII. Plate I.

Fig. 7, the ovolo ſhould not have been ſhaded as a ſection, as the moulding profiles, and lies againſt the back ground.

To the Title Page ſhould be added, after Athens, *with thoſe of Corinth, Salamicha,* and *Delos.*

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